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MARIE WAINWRIGHT.

AT THE THEATRES.

Union Square. — A Night's Frolic.

Entirely comedy, in three acts, adapted from the farces of von Moser, by August Thomas. First of the series.

Mrs. Sophie Sedley Mary Shaw
Nellie Stanton Lillian Vinton
Captain Albert Chandon John H. Thompson
Commodore Stanton, U. S. N. W. H. Thompson
Oakley Sedley Owen Westford
Claude Delmont Robert Edeson
John Owen Neil
The Hon. Mrs. Margaret Vane Helen Barry

After a remarkably successful engagement in Boston A Night's Frolic was given one representation in this city last Wednesday night at the Union Square Theatre.

It is seldom that a play that has won recognition and popularity in the most critical community of this country is given a single performance in the metropolis; indeed, we believe that that course is without precedent. In this instance the extraordinary proceeding was due to two reasons: the first, Helen Barry's wish to place on record Mr. Thomas' version of a German piece whose success had stimulated the announcement of rival adaptations, and the second, the putting forward of an especially attractive bill for the benefit of E. Hopkins, Jr., Manager H.B. lieutenant.

Mr. Thomas has departed widely from the German model. Except in the outlines there is not much resemblance between A Night's Frolic and Eine Frau die in Paris War. The first act contains so much new material that scarcely a trace remains of the source; the second act is greatly improved by the amplest manipulation of an extremely funny situation and the introduction of an original and genuinely comic climax, and the last act—which, strange to say, is quite as good in its way as its predecessor—is wholly the invention of the clever adapter.

Other equally amusing variations of von Moser's farce may be made, but if they are no more dependent on the original than is Mr. Thomas' exceedingly entertaining work they will be entitled to be called new plays.

To enter into all the excruciating complications of A Night's Frolic would tax our space and bewilder the reader. The mixing of identities and the fast and furious fun arising therefrom keeps the spectator in successive rours of laughter from first to last.

Briefly described, this is the substance of the comedy: the Hon. Mrs. Margaret Vane, a madcap widow, known among her friends as Lady Betty, undertakes to disgust the gaudy Commodore Stanton with his prospective son-in-law, Captain Chandon. The Commodore's daughter Nellie has been betrothed to the Frenchman in childhood, and she is now averse to the match because she has fallen in love with the young lawyer, Claude Delmont. The Captain is coming to claim his bride, and Lady Betty conceives the idea of personating him at the Commodore's.

She dons the uniform of a chasseur, and sets forth on her mission. Through a chapter of accidents, she is forced to remain over night at the Commodore's in a double-bedded room. The real Captain Chandon appears, and is assigned to the same apartment. The fair masquerader resorts to every possible device to prevent him from retiring—including a mock duel. Finally she is driven to confess her sex, and the Captain thereupon evincing a disposition to be gallant, she sets off a fire alarm, and makes her escape when the firemen break in, playing their extinguishers upon the choleric Commodore.

Finally Lady Betty discovers in Chandon the brave officer she was once smitten with during an accidental railway experience at Marseilles, and he, who has won her heart also wins her hand, having released himself from the engagement with Nellie, much to that young lady and Claude's delight. Meantime, a laughable underplot has been worked out by Mr. and Mrs. Sedley, a married couple experiencing their first squalls. Sedley having exhibited a tendency to be gay, the wife teaches him a lesson by leading him to suppose that she is encouraging the Captain.

The performance was brisk and smooth, as might be expected after the company's Boston experience. The difficult part of Lady Betty was handled with rare skill and intelligence by Miss Barry, who revealed unsuspected capabilities for rollicking comedy acting. In the first act her *bonhomie* and bubbling spirits were infectious, while in the hazardous disguise of the young officer she was as gallant, graceful and picture-que as could be desired. It is not easy for a woman to carry herself well in male attire. The average woman invariably makes a failure of it. But Miss Barry wore the uniform with a truly military swagger that removed all peril from a decidedly *risqué* situation. Her confusion and dismay at the point where she made confession to Chandon was a delightfully artistic transformation from assumed masculinity to undiluted womanliness. Altogether, in this piece Miss Barry is seen to greater advantage than ever before during her American career.

To Miss Shaw, also, undeserved credit must be given for her extremely ab- it and telling work as Mrs. Sedley, the jealous wife, who takes reprisals. She merited the hearty applause which rewarded her best scenes. Miss

Vinton met all requirements of the part of Nellie.

Contracted Captain Chandon, the *bonhomie* in an appropriately light and gallant fashion, again demonstrating his ability to play delightfully any sort of part for which a versatile and handsome leading man can be cast.

Mr. Thompson gave an elaborate picture of the conventional sea-dog papa of farce, who is afflicted about equally with gout and ill-temper. Mr. Edeson was cutely acceptable as Claude and Mr. Neil's negro servant was a droll performance.

Special praise is due to Mr. Westford for his capital acting as Sedley. His outbursts of jealousy and his drunken scene were decidedly funny. Mr. Westford's methods are of the quiet order, but they are distinctly effective, and the performance is good enough to place him among the leading eccentric comedians of the day.

Brooklyn Park. — Will She Divorce Him?

At the Brooklyn Park Theatre, on June 19, 1894, the following bill was presented:

Isabel Spencer Cora Tanner
Philip Agar Harold Russell
Laurence Schuyler John Glendinning
Vicomte de Sardonnie George Morton
Baron de Cravant Walter Craven
Jack Amidon Jack H. Browne
Charles Amidon John Findlay
Levi Cannon Samuel K. Chester
Williams Thomas Dehl
Mrs. Julie de Sardonnie Estha Williams
Mrs. Jack Amidon Jane Stuart
Mrs. Charles Amidon Mrs. S. K. Chester
Mrs. Cannon Mrs. S. A. Longmore

This rather sensationally named four act play was written especially for Cora Tanner, who produced it with gorgeous costumes, fine scenic effects and a good company. The plot, which was suggested by a French play, hinges upon the marriage of Philip Agar to Isabel Spencer, who has fallen in love with him. He is infatuated with Julie de Sardonnie, a married woman. To prevent a discovery of their intrigue he engages himself to Isabel, who unsuspectingly, marries him. After their marriage she learns that she has been the tool of her cousin Julie. She institutes divorce proceedings, but finally becomes convinced that her husband loves her and forgives him to slow music. A noble and self-sacrificing lover, Laurence Schuyler, aids the reconciliation and a pair of young married lovers enliven the scene.

The play contains several effective stage situations but the lines are on the oft-used order and are at times unnatural. The brightest dialogue is put in the lines of Mr. and Mrs. Jack Amidon, while Isabel Spencer is forced to bewail her woes after the style of the old, old-fashioned stage heroine. The guilty husband and the self-sacrificing lover who occur so frequently on the stage and so rarely off, it we are all familiar with. These two parts were well played by Harold Russell and John Glendinning. It is almost impossible to believe that the scenes between the juvenile Amidons were written by the same hand as the rest of the play. They were natural and refreshingly true to life. Jane Stuart was a charming Mrs. Jack and her gowns were *chic* and pretty.

Miss Tanner wore several gorgeous dresses and looked impressively handsome in each one. She was painstaking and earnest throughout, and won frequent recalls after the acts. She was heavily weighted in the emotional scenes, but gave a very effective ending to act II. Mrs. Longmore made a snappy Mrs. Cannon. Jack Browne was easy and graceful as Jack Amidon, and the balance of the cast seemed conscientious and well rehearsed. George Morton as the Vicomte de Sardonnie wore a succession of rocky looking suits of clothes—each one worse than that which preceded it. Mr. Stuart was called before the curtain and enthusiastically applauded. The scenery was good, the view of Narragansett Pier especially so.

At Other Houses.

Reilly and the 400 still meets with large patronage at Harrigan's.

Richard Mansfield may be seen nightly at the Garden Theatre in the revised version of Don Juan.

The Tar and the Tartar at Palmer's is a comic opera that is well worth hearing and seeing.

Apollo will reach its fiftieth performance on Thursday evening, June 25, when the customary souvenirs are to be distributed.

The Merchant is in its last fortnight at the Madison Square.

Silver souvenirs are announced for the fiftieth performance of Wang at the Broadway next Monday night.

The variety bill at Tony Pastor's this week includes among other clever people the Russell Brothers, Webber and Fields, Lottie Gilson, Charles J. Ross, Matthews and Bulger, and Morris Cronin.

Carmenita and Peggy Pryde are as favorably received as ever at Koster and Bial's, where an entertaining specialty programme is concluded nightly with the popular burlesque, Adam's Temptations.

A novelty was seen at the Standard Theatre on Monday night in the shape of Sam T. Jack's Creole Burlesque company.

James W. Morrissey's English Opera company is being well patronized at the Grand Opera House. Faust, the attraction of the current week, is to be followed next Monday night by the production of Carmen.

OBITUARY.

HENRY EDWARDS.

The death of Henry Edwards, which occurred early on Tuesday morning last, was unexpected by all except a few intimate friends who were informed of his condition. While playing Sir Peter Teazle during the run of The School for Scandal at Daly's Theatre, a few months ago, he was obliged to retire from the cast, but it was not generally suspected at the time that death had marked him.

About three weeks ago, in the hope of deriving benefit from the change, Mr. Edwards went to the Catskills. The physicians there, seeing that the end was near at hand, advised him to return to his home in this city. He reached there on Monday and a few hours later, while suffering great pain, he said to his devoted wife, "Put your arms about me, dear," and suddenly expired. The immediate cause of death was dropsy of the heart.

Henry Edwards was born at Ross, Herefordshire, on Sept. 3, 1824, soon after harum-scarum George the Fourth ascended the throne. His father was a well-known attorney and the son was at first intended for the law, but through a course of circumstances he drifted upon the stage. Between '49 and '53 he became a member of the Western Dramatic Association, of which Laura Keane, Jenny Marston and Walter Montgomery were also connected, while Henry Irving—then John Broadbent—occasionally took part in the performances. The amateurs paid a certain sum to appear each time, the amount being regulated by the importance of the character. Bassanio cost young Edwards thirty shillings and Evelyn in Money two pounds. Walter Montgomery paid five pounds to shine as Romeo for one night.

In '53 Mr. Edwards went to Australia, and after two years of ups and downs in the bush, he made his first professional appearance in Melbourne as Titus in Gustavus V. Brooke's performance of Virginius. His success was such that he was immediately placed on the salary-list of the Queen's Theatre at five pounds a week. Thereafter he managed the Prince of Wales Theatre in Melbourne for Brooke, and entered into a managerial partnership with George Fawcett Rowe at Sydney. While in Australia he married.

After a South American tour, Mr. Edwards went to San Francisco in 1867. He became very popular on the coast, managing for McCullough, and playing constantly. He was prominent in the Bohemian Club, the famous literary and artistic organization of Frisco. His High Jinks on leaving for the East, held at night in a grove, was long remembered for the wit and mirth that held carnival under his direction.

In 1875 he supported Mary Anderson at the Boston Theatre, playing Master Walter to her Julia. He remained at that house the entire season, and the next year was engaged by Lester Wallack for his stock company. Here he was seen in a wide range of characters in the old and modern repertoire.

He remained at Wallack's until the name and company became things of the past. Then he played with Mrs. Potter in Antony and Cleopatra and afterward revisited Australia, appearing as the Earl in Little Lord Fauntleroy. On his return last Autumn he was engaged by Mr. Daly and appeared in The School for Scandal and Love's Labor's Lost.

Mr. Edwards achieved distinction in other fields than his chosen profession. He was a famous entomologist, and for some time edited the leading entomological journal of this country. He enjoyed the friendship of Agassiz and other noted scientists. The Smithsonian Institute of Washington offered him a permanent position on its staff, but he declined to give up the stage. Several years ago the British Museum offered him a large sum for his unrivalled collection of specimens of the insect world, but he refused to part with it. The collection is the most valuable property he has left. Mr. Edwards won considerable renown as an orator and author. In 1883 he published a series of sketches called "A Mingled Yarn." He delivered funeral addresses over the remains of John McCullough, Mary H. Fiske and others. He left no relatives, and no family except his wife.

The funeral took place last Thursday afternoon, at the residence of the deceased, 185 East 11th Street. The actor was an agnostic, and A. M. Palmer, who directed the arrangements, carried them out in strict accordance with his oft-expressed wishes.

At two o'clock the pall-bearers and a number of friends assembled around the coffin. The pall-bearers were A. M. Palmer, Joseph Jefferson, F. F. Mackay, Louis Aldrich, Har-

rison Grey Fiske, William Bispham, George Parsons Lathrop, Joseph H. Tooker, John Moore and J. H. Magonigle. The Players', the Bohemian Club and the Actors' Fund—with all of which the dead actor had been prominently connected—were represented. Among others present were Mrs. Augusta Foster, Mrs. E. C. Stedman, Harry Watkins, Louis Harrison, C. W. Coudlock, R. T. Ringgold, Percy Winter, Frank Drew, H. C. Jarrett, Lester S. Gurney, D. H. Harkins and George Becks.

The services were simple, consisting of a poetic and feeling address by William Winter and the singing of "Rock of Ages" and "Angels Ever Bright and Fair," by a quartette.

Mr. Winter, whose voice was tremulous with emotion, spoke as follows:

"I heard a voice from Heaven saying unto me: Write, Blessed are the dead which die in the Lord, from henceforth. Yea, saith the spirit, that they may rest from their labors; and their works do follow them."

"They shall hunger no more, neither thirst any more; neither shall the sun light on them, nor any heat."

"There shall be no more death, neither sorrow nor crying; neither shall there be any more pain; for the former things are passed away."

"Behold, the tabernacle of God is with men, and He will dwell with them."

"For the Lamb which is in the midst of the throne shall feed them, and shall lead them unto living fountains of water, and God shall wipe away all tears from their eyes."

The Bible belongs not to the Church, but to the world. In those touching words which are taken from it, words which are inspired precisely as the words of Shakespeare are often inspired—with the glow and the grandeur of imaginative insight—the old Hebrew poet has expressed the conviction of personal immortality and of an existence of happiness beyond the grave which is at once the consummate product and the sustaining impulse of the human mind.

If the voice that here is hushed forever could but speak in these obsequies, if the eyes that here are closed in death could but look upon this scene, the faith that we all ought to cherish would be made a living word, the hope that ought to sustain us would be fleshed into every heart. In the religion of creed and dogma—in what is called "revealed religion"—meaning thereby the religion which depends upon printed documents and which might be seriously imperilled, if not overturned, by typographical mistakes—the friend for whom we mourn did not put his trust. He was, nevertheless, a deeply religious man. He knew that the intuitions of the human soul, the analogies of nature and the testimonies of literature (which is the highest expression of humanity) point to one and the same conclusion, personal immortality, and continuous, unending development. He knew that to be the logic of the universe. He believed that and he lived in accordance with his belief. Purity, charity, kindness and noble aspiration were the laws of his life.

In a conversation about actors and their religious views, that I once had with the Rev. Dr. Bellows, he spoke especially of Joseph Jefferson, in whose character and art he was deeply interested, and he asked me this question: "Is he a Christian?" "He is not," I replied, "a member of any Christian church, but he has passed his life in helping other people and in doing good." And Dr. Bellows answered: "That is the best kind of Christian and good enough for me."

I wish that I could say anything that would give you a faint shadow of the love which I had for him, who here mourns for her lover, her husband, her friend, her companion of many years, whom in this world she will see no more. We would all comfort her if we could. But all that we can tell her is that we also loved him and that our tears are mingled with hers. We know and we would be proud to be a member not only that he was tender and loving, but that always, in every hour of their wedded life and love, she was a comfort and blessing to him. No duty was left undone by her, no word of love unspoken, no kindness unexpressed. She must weep for him because she loved him and because he is parted from her. But she is spared the most desolate of all sorrows—the remorseful, hopeless, bitter grief that brings its withering roses and its useless tears to a grave-stone.

I wish that I could express the feelings of these mourning friends, their grief for the loss of this good man, their deep sense of his nobility, his splendid talents, his worthy achievements in art and literature and science, his potent excellence as an example, his charm as a comrade, his simple dignity and his fidelity and sweetness. But no words are adequate in such moments as this to the craving of love and honor for enjoy of the dead. Let me simply say that the reasons we have for pride in the remembrance of Henry Edwards are reasons for our consolation in the loss of him. He was not cut off in the morning of his days, with all the happiness and renown of a good and great life unrealized and unachieved. He had lived almost to the usual limit of human existence. Born near the birthplace of David Garrick, he early evinced a deep sympathy with the dramatic art, of which Garrick still remains the most illustrious representative. While yet a youth he drifted to Australia and there he adopted the profession of the stage. From Australia he drifted to California, constantly prospering as actor, orator and scientist, prospering ever more and more in his conquest of the esteem and affection of the people. From California he came to this Atlantic seaboard, and here he took and steadily he held in the highest of our theatres his professional rank with the foremost and the best. Not a creative artist, but rather the product of scholarship and tradition, he represented not the original genius of the stage, but its versatile proficiency and fine conservatism. He did not astonish and dazzle; he satisfied. His attributes were intellectual character, taste, humor and tenderness, and the blended charm of these was enhanced by a dignified personality and by that fine distinction of manner which is the flower of innate simplicity and courtesy. His career of more than sixty years marks the ample development of his character and the beneficent, beautiful and admirable fulfillment of his destiny. All that it was in him to accomplish had been accomplished. His work in this world was done, and his long life—blessed with love, rewarded with success, and crowned with honor—was without one blemish. What richer legacy than that could talent and virtue leave to bereaved affection and faithful memory.

Equally in life and in art success is dependent on sincerity and sympathy; Henry Edwards was genuine and human. I do not suppose that any one to whom he was known ever thought of him without a sudden feeling of kindness and pleasure. The mention of his name always brought a smile. Twenty-two days ago I clasped his hand for the last time. He was at once to go away and we were to meet no more. I remember and I rejoice to remember—that he produced upon my mind then the self-same impression that he had produced at every meeting between us during the many years of our friendship the impression of absolute goodness, benevolence, simplicity and truth. He was a man whom it was natural to love, for every impulse of his heart was an impulse of kindly interest in the welfare and happiness of others. And now that the smile is frozen on his face, now that the cheery voice can speak no more, now that the kind hand will never be stretched forth again in greeting, our way grows very lonely and cold.

His memory long will live alive in all our hearts, as mournful light.

That broods above the fallen sun.

And dwells in heaven all the night.

In the awful presence of death all vanity is rebuked, all pride becomes humility, all the greatness of the world is a mist that drifts away. Let us endeavor, while there is yet time, to learn the lesson of our bereavements, to look at death as a great and solemn fact. It draws nearer and nearer to each one of us every hour we live. "Man goeth to his long home, and the mourners go about the streets."

There is no more but this, "Earth to earth, Ashes to ashes, Dust to dust." Sleep sweetly, tender heart, in peace! Sleep, holy spirit, blessed soul, While the stars burn, the moons increase, And the great ages onward roll.

When the speaker uttered the words "Ashes to ashes," he scattered the petals of a rose on the lid of the casket. He concluded with the Lord's Prayer, in which the assemblage joined.

Mrs. Edwards was too much broken to attend the services. Immediately afterward the remains were taken to the crematory at Fresh Pond, L. I., where they were incinerated in the presence of Mr. Winter and his son Percy, representing the widow.

CHARLES FISHER.

Charles Fisher, the old actor, died on Thursday morning, June 11, at 952 Sixth Avenue, this city. He was in his seventy-sixth year, having been born in Suffolk, Eng., in 1816. General debility, resulting from erysipelas, was the cause of his death.

While with Augustin Daly's company in London last summer, Mr. Fisher retired from the stage. He made up his mind to pass his last days in the village of his birth, in Suffolk; but, after spending the winter there, the desire to return to America, his adopted home, proved too strong for him to withstand, and six weeks ago he reappeared in New York, to the surprise and pleasure of his friends.

Charles Fisher made his appearance in 1844 at the Princess Theatre, London, and after seven years' training in the English provinces he sailed for America, taking with him a creditable reputation and a contract to play at W. E. Burton's Chambers Street Theatre in this city. Here he played in a variety of English comedies to the satisfaction of his audience. He remained under the management of Burton for nine years, and left in 1854 to become a member of Wallack's rival stock company, at that time located at Broome Street. Here he was associated with the best actors of the old school, including Rufus Blake, John Gilbert, Lester Wallack, Mrs. John Hovey and Madeline Henriques, and played the parts assigned to him with conscientious attention, both to details and to broad effect.

He was with the Wallack company through all the triumphs of its palmy days, and, although the principal roles were given, as a rule, to others, he acted his second characters with a sprightliness and fidelity that brought them prominently to the mind of the spectator.

In 1872 Mr. Fisher joined Mr. Daly's company, as first old man, and he remained with that organization until his retirement a year ago.

Charles Fisher was an actor of whom it may be said that he played many parts well, and one part, at least, he invested with a rare and genuine amount of human nature that has not been equaled. It was as Trip-let in Masks and Faces that he will live in the hearts of many old theatergoers. His kindly face, his pathetic mien, his dignified and yet humble deportment as the old theatrical hack, who had an empty stomach and pocket, but a brain teeming with noble sentiment, brought many a tear to eyes that are now closed forever.

Mr. Fisher had a large, well-proportioned figure, an aristocratic head, graceful carriage, and a mellow voice of not great range. He always looked, as he was, the gentleman; and what he lacked in intensity and austerity was atoned for by intelligence and an air of authority.

Mr. Fisher was Matthew Leigh in Rosedale, Noah Learoyd in The Long Strike, Dr. Bland in Nos. Intimes, Walter Amyot in The Wife's Secret, Thomas Clifford in The Hunchback, Mr. Willowear in To Marry or Not to Marry, the Parson in The Squire, Laroque in The Romance of a Poor Young Man, Old Horton in The Road to Ruin, Geoffrey Champneys in Our Boys, Falstaff in The Merry Wives of Windsor, Egens in A Midsummer Night's Dream, Baptiste in The Taming of the Shrew, and Adam and Jacques in As You Like It. He, of course, played many other parts, too numerous to mention here. His more recent creations were Mr. Bullamy, a magistrate of the Mulberry Street police court, in The Magistrate; Lord Mulberry in A Night Off; Peter Raritan in After Business Hours; Jeremiah Joblots in Love in Harness; the Dean in Dandy Dick and General Everett in The Railroad of Love.

Mr. Fisher was married twice. His first wife was an actress and died many years ago; she bore him one child. Fifteen years ago he married a Miss Brown, a girl in her teens, who played unimportant roles in Mr. Daly's company.

He was beloved by the actors and audiences at Daly's Theatre, and his entrance on a first night was the signal for applause no less than that given to the younger players. During the last five years his memory failed him, and he found it at times a task to answer his cues.

The funeral took place last Sunday afternoon at the Little Church Around the Corner. The Rev. Dr. Houghton officiated.

William Winter, Maurice Barrymore, C. W. Coublock, J. H. Stoddart, Joseph Jefferson and D. H. Harkins were the pall-bearers. The attendance was not large. Among those at the church were Henry Jarrett, A. M. Palmer, F. F. Mackay, Fraser Coulter, Mervyn Dallas, Frederick Bond and Frank Mayo. The interment was in Woodlawn Cemetery.

JOSEPH K. EMMET.

J. K. Emmet died of pneumonia at the Stern King House, in Cornwall-on-the-Hudson, at eleven o'clock on Monday morning. He arrived at Cornwall on Friday of the week before last, with the intention of passing the summer there. On the following Monday he caught a severe cold, which soon developed into pneumonia.

Dr. S. D. Harrison, of Cornwall, considered Mr. Emmet's condition so critical that he at once engaged a trained nurse from Newark, and arranged for a consultation with Dr. Edward G. Janeway, of Bellevue Hospital. On Sunday afternoon, Dr. Harrison telegraphed to J. K. Emmet, Jr.: "Father much worse. Have sent for Dr. Janeway to come at once." The younger Emmet hastened to his father's bedside.

Early on Monday morning young Emmet sent the following telegram to this city: "Father much worse. Cannot live an hour." The sad intelligence was only too true, and the genial "Fritz" joined the silent majority an hour later.

J. K. Emmet was born in St. Louis, Mo., on March 13, 1841. His first occupation was that of a sign painter, and he then became a drummer boy in the army. Shortly afterward he tried to do a German specialty at the Palace Varieties, Cincinnati, and was so successful that he was engaged by the managers, Escher and Peterson, for the season of 1864-65 at that house.

In 1866 he appeared in San Francisco at the California Theatre in small parts. In 1868 he played with Dan Bryant's Minstrels in New York, and became a great favorite in character songs in German dialect.

Charles Gayler then wrote for him a patch-work play called Fritz, Our Cousin German, in which Mr. Emmet made a great hit in 1869. He was managed by Mr. Gayler until 1871, when George Wilton became his manager. Mr. Emmet starred in Fritz, Our Cousin German, until 1878. Then he appeared in various sequels to that piece called Fritz in Ireland, Fritz in Germany and Fritz Among the Gypsies. During the past few years he had been playing in a sequel to the original play called Fritz in a Madhouse, under the management of his son, J. Kline Emmet.

Mr. Emmet went to Europe in 1885, and played in Ireland, Germany and England, but his tour was not very profitable. In 1886 he married Miss Webber, the daughter of a music dealer in St. Louis. He separated from her about a year ago, after making over to her his place at Albany, the buildings and grounds of which had cost him \$350,000. He leaves only one child, J. K. Emmet.

J. K. Emmet was one of the most successful actors on the American stage, and it is estimated that he was worth over half a million dollars. His songs at one time were sung all over the country. His histrionic success was largely due to his genial face, sympathetic manner, his innate love of fun, and the sweet voice with which he sang his own songs. His dancing and general bearing were exceedingly graceful.

He was as whole-souled and good-natured in real life as he was on the stage. It is said that after his Saturday night performances he had been in the habit, when not playing at too great a distance from home, to charter a special engine in order to spend Sunday with his family in Albany.

Emmet has had many imitators but no equals. For twenty years he maintained his phenomenal popularity against all comers, and in spite of certain drawbacks. He was beloved by children and an immense favorite with women, who thronged his performances. His generosity was boundless, and his sudden taking off will be keenly regretted by many thousands of friends both before and behind the curtain.

WILLIAM B. BARTON.

General William B. Barton died last Saturday at the Gilsey House in this city. He had been suffering for some time from heart trouble, brought on by Bright's disease and a recent attack of pneumonia.

He was born in 1831 at Woodbridge, N. J., and was the son of a Presbyterian clergyman. After his graduation from Princeton College he became lieutenant-general of the Forty-Eighth Regiment, New York Volunteers, in 1864, and on June 18, 1862, was promoted to the colonelcy. This regiment is said to have lost more men in battle than any other from New York State except two. General Barton was severely wounded at the battle of the Wilderness, but recovered, and was mustered out of service Dec. 3, 1864, as a brigadier-general.

After the war he went to Pittsburg, where he laid the first block pavement and built the first street railroad in the city. When the

Bank of Pittsburg failed he lost \$250,000, and became a bankrupt. He then went to San Francisco, and succeeded McCullough and Barrett in the management of the California Theatre. Fatinitza was first produced in this country at this house at that time.

In 1880 he managed J. K. Emmet for a season. He then took Colonel Robert G. Ingersoll on a very successful lecture tour. He subsequently managed the magician Seaman, and then came to New York, where for a short time he had some connection with journalism.

General Barton then went into partnership with Colonel R. E. J. Miles, of Cincinnati, and after rebuilding the Bijou Theatre in New York, they managed it jointly until June, 1887, when the lease was disposed of to J. W. Rosenquest.

They brought out a series of comic operas that were well sung and fittingly staged. It was during the management of Miles and Barton that Henry E. Dixey made his long run in Adonis at the Bijou. Since 1887 General Barton has managed the melodrama, Lost in New York. Last November he produced the burlesque Pippins at the Broadway Theatre, and is said to have lost a large sum by this venture.

About four months ago General Barton went to Bermuda for his health, but returned too early in the season. He had been confined to his bed in the Gilsey House ever since. General Barton was a fine looking man, and courteous to those with whom he came in contact. The body was taken to Woodbridge on Monday, and in accordance with the wish of the deceased, will be buried there by the side of his parents.

JAMES L. EDWARDS.

James L. Edwards was found dead in his room last Sunday morning at the Hotel Beaumont, Chicago. His death is ascribed to an over-dose of morphine. His widow, who is in New York, tells THE MIRROR that he was not addicted to the morphine habit, and never took it until one week before he left this city to play a six weeks' engagement in Chicago.

The body is to be sent East, and the funeral will take place on Wednesday at the home of his parents in Waltham.

Mr. Edwards was born at Waltham, Mass., and was in his thirty-fourth year. His first engagement of any importance was with Gus Williams in 1883. He then played for two seasons in Kate Claxton's company and was considered the ideal Chevalier in The Two Orphans. Subsequently he was in the support of Robert Downing and other stars. During the season of 1888-89 he toured the country as Jack Hearne in The Romany Rye. In the ensuing season he acted with Kate Claxton in Bootles Baby and filled engagements in Saints and Sinners and other combinations. Last season he was in the stock company at Halifax, playing leading parts in Paul Karvar, The Great Metropolis, Hoodman Blind, Bells of Hazeleere, Harbor Lights and in other popular melodramas.

At the time of his death Mr. Edwards was a member of H. R. Jacobs' stock company, and had been acting during the week in The Ways of the World at Havin's Theatre, Chicago. It is said he was to have been engaged to play the title-role in Paul Karvar next season.

Mrs. Edwards was overcome with grief on the news of her husband's death. She says he had a heart of gold, and was as noble and lovable as he was talented. He was not vain, in spite of his fine personal appearance, and was a good actor and amiable and manly in his personal character.

GEORGIE HAMLIN.

Georgie Hamlin died recently at her home in Cambridge, Ill. She was the daughter of Dr. G. W. Strohecker and was born at Loretta, Pa., on Nov. 6, 1852. After her marriage with P. G. Hamlin, she engaged for a short time in literary pursuits at Indianapolis and then studied for the stage under David Hanchett. Since then she had been starring under the management of her husband. About nine weeks ago she was stricken with paralysis. The funeral took place on June 5, and was attended by a large gathering of friends.

J. DUKE FABER.

J. Duke Faber died at the Allman House in this city on June 9 of peritonitis, after a short illness. He was attended by two physicians at the time of his death, and no relatives were present, as his friends were unable to trace any. The funeral took place at 355 Fourth Avenue last Thursday. Dr. Houghton, of the Church of the Transfiguration, read the service for the burial of the dead, and the remains were interred at Woodlawn Cemetery. A large number of theatrical friends of the deceased attended the funeral. Mr. Faber was the business manager of Two Old Cronies during the past season, and had previously been on the business staff of the Kralfys.

T. H. Winnett has booked a season of forty-two weeks, beginning in August, for His Nibs, The Baron.

MATTERS OF FACT.

The Enterprise Printing Company, of Cleveland, invite managers of attractions playing in that city to visit their establishment and get their prices before going elsewhere.

Eugene O'Rourke has been engaged for Rich and Harris' Tuxedo company.

Warde Bingley has a convenient hall to let for rehearsals at 8 Union Square.

Arthur Pacie has been engaged by Hoyt and Thomas for their Madison Square Theatre company.

George Lyding, the Alvin Barry with Spenser's Little Tycoon company last season, is disengaged. He may be addressed in care of Marks and Norman.

Clarence L. Rogerson, musical director, has not yet closed for next season.

There is open time at the following theatres for next season: Amherst Opera House, Amherst, Mass.; Bunnell's Theatre, Bridgeport, Conn.; Casino Opera House, Bath, N. Y.; Weed's Opera House, Ticonderoga, N. Y.; the Hyperion, New Haven; the New Opera House, Westfield, Mass.; and Sorg's Opera House, Middletown, Ohio.

The Ironton Lodge of Elks advertise for an attraction for the season of 1891-92.

McAllister's Opera House at Bowling Green, Mo., is claimed to be the handsomest theatre in the State. It is entirely new and has every modern improvement. Pollard and McAllister are the managers, and they are now ready to book for the season of 1891-92.

C. B. Demare and Company, of 272 Kent Avenue, Brooklyn, offer for sale 620 second-hand chairs, which have been in use at the Grand Opera House, Chicago.

Charles Bowser will be seen in the character of Bob Pellet, in Birds of a Feather, next season.

The prima donna soprano, Letitia Fritch, is at liberty for concerts or opera.

A. H. Foster now controls theatres at Niagara Falls, N. Y., Lockport and Albion, all of which are considered excellent show towns.

After June 17 H. C. Noxon will not be connected with the Broadway Theatre, Norwich, Conn. Charles E. Case will hereafter manage the house.

Alice Hosmer is at liberty. Miss Hosmer possesses a fine contralto voice, and has been with some of the best organizations in America.

Joseph Mealey, who for six years past has played Teddy in The Little Tycoon, is open for offers for the ensuing season.

A real cotton-gin in operation will be one of the features of Herbert Hall Winslow's latest play, Birds of a Feather which will open early in August. Harley Merry is painting the scenery for the sensational scene in the third act, which will also include a thrilling mechanical device new to the stage.

Branch O'Brien has been engaged as the agent of Minna K. Gale, W. A. Brady releasing him for this engagement.

Edmund Stodart is at liberty.

L. H. Wiley is no longer connected with the Grand Opera House at Peoria, Ill. All communications concerning contracts made with Mr. Wiley should be addressed to J. P. Flaherty, who is now the manager.

A Ranch of Keys, under the management of Gus Rothner, will open the tenth season in August. Katie Rooney has been specially engaged to play Teddy, and John Harding will be the musical director. New scenery and specialties will be introduced, and a first-class company will be engaged. Managers wishing to book this attraction should address Gus Rothner, care of the Broadway Theatre.

James C. Beerton, manager of Sorg's New Opera House, Middletown, Ohio, states that since his advertisement appeared in THE DRAMATIC MIRROR last week he has been able to book the following strong attractions for next season: Tar and the Tartar, Wilkinson's Widows, Rose Coghlan, Shenandoah, Lewis Morrison, County Fair and several other well-known companies.

Gertrude Fort, who so successfully played the part of Jemima Primrose in McCarthy's Mishaps company the latter part of last season, has been re-engaged by Charles E. Rice for next season. Her singing and dancing specialty made a great hit.

The Fuller Opera House at Madison, Wis., which is now under the able management of Edward M. Fuller, has open time for the season of 1891-92.

W. S. Hart will be leading man in the MacLean-Prescott company next season.

NOTEWORTHY PORTRAITS.

London Times.

The Mirror's full-page pictures are attracting more attention in the theatrical world than those of any other periodical we know of. The Mirror is clean, bright, newsy and full of enterprise and deserves all the success which awaits it.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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*The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE—WAG, 8 P. M.
CANTON—SINGLES, 8 P. M.
GARDEN THEATRE—RICHARD MANSFIELD, 8 P. M.
GREEN-OPERA HOUSE—ENGLISH OPERA, 8 P. M.
HARRISON'S THEATRE—BELLER AND THE 4TH, 8 P. M.
ROBERT AND HALL'S—Variety and Comedies, 8 P. M.
SANDERS ON THEATRE—THE MERCHANT, 8 P. M.
PALMER'S THEATRE—THE TAR AND THE TARTAN, 8 P. M.
PROCTOR'S THEATRE—MR. WILKINSON'S WIDOW, 8 P. M.
THEATRE—VARIETY, 8 P. M.

SUMMER SUBSCRIPTIONS.

Readers of The Mirror who are going to the seaside, the mountains, or Europe, this summer, can receive the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks - - - - - 50 cents
Ten weeks - - - - - \$1.00
Three months - - - - - 2.25

THE DEPARTED VETERAN.

ATTENTION is sadly called to the rapid disappearance of the best men and the best traditions of the school of acting that flourished between the first and the fourth quarters of our century by the deaths—a few days apart—of HENRY EDWARDS and CHARLES FISHER.

These veterans played their parts well, and brought down to the new generation of actors the spirit of their times. In recent years their acting was a gentle reminiscence of the period when high-bred courtesy and brilliant thought found expression on the boards in witty speech, courtly bearing and fine manners.

The strenuous note of "modernity" that fills the theatre of to-day is at once the knell of that period and the proclamation of the new era in art and social life.

The destruction of ideals is nearly accomplished; romance and chivalry have had their day. In the trail of the wondrous miracles of scientific development, that have done so much to improve the physical and to disillusionize the spiritual side of mankind, stalks the gross and sensual spectre of materialism.

HENRY EDWARDS and CHARLES FISHER, ripe in years and rich in suggestions of past achievements, lived out the full span of their usefulness, and died at the moment when the methods and traditions they honorably perpetuated were expiring.

It is pleasant to reflect that the private lives of these estimable men corresponded with the dignified yet charming character of their school. They partook of its essence and they were true to its aspirations.

The new ideals and the new expedients that have supplanted those that obtained in their histrionic prime are not yet sufficiently tested to enable us to judge whether they are better, nobler or likelier to endure.

The stage is in a transitional state. It is striving to adjust itself to the wants of the

people. It is rapidly learning that sensuousness has usurped soul-quickening demands in the popular taste. The genius of the generation is only now beginning to assume definite shape, and, therefore, the results of the experiment cannot be appraised.

To the departed players no greater tribute can be paid than this: That they held aloft the best standards of their day and that those standards were pure and good.

ANOTHER MILESTONE PASSED

WITH this number the twenty-sixth volume of THE DRAMATIC MIRROR begins, and another milestone is left behind in its march of progress.

It is neither necessary nor desirable to harp upon the steady growth in influence and prosperity that has attended this journal. Our taste does not run in the direction of self-laudation, and we prefer to leave the estimate of our merits to the many thousands of friends and readers that we are fortunate to possess. We have too high an appreciation of their intelligence and their judgment to nauseate them with a steady diet of self-directed flattery, or to deafen them by blowing our own horn in the style of the circus agent. Nor do we consider the business of publishing a great dramatic newspaper to be no better than a huge game of "bluff."

It is of no consequence to any living soul what opinions of itself this journal may entertain, provided it maintains its self-respect and a proper recognition of its serious duties and responsibilities. It is of the greatest consequence what opinions are entertained of it by the numerous and right-thinking class to which it appeals.

It is enough to say on this occasion that those opinions continue to be such as we most desire; that during the past twelve-month THE MIRROR has gained materially in circulation and advertising patronage, and that in both these respects it sustains its well-known and long-established leadership.

THE MIRROR will assiduously live up to its unbroken pledge to be worthy of the esteem, the confidence and the support of the profession and its large number of readers not connected with the stage, and to promote the best interests of the drama.

THE VARIETY FARCE.

OUR prediction, made a couple of months ago, relative to the decline of the craze for variety farces, is receiving corroboration in several directions.

The growing favor of genuine farcical-comedies with managers and public alike is one sign of the impending change, and a healthy sign, too, inasmuch as it denotes a dawning preference for works that have a well-defined relationship to the drama and to the drama's purpose.

Confirmation is also found in the testimony of such prominent out-of-town managers as HENRY GREENWALL and JACOB LEIT, who stoutly aver that playgoers are sick and tired of "rot" and that they intend to fight shy of booking "rot" hereafter.

MR. GREENWALL says that the Southern people will stomach unadulterated silliness no more.

MR. LEIT says that he will maintain his stock company next season, if necessary, in order to fill in the open dates at his theatres for which he is unable to secure first-class attractions.

And these managers are by no means the only controllers of large theatre interests in this country that coincide with THE MIRROR's views of the situation.

MR. ROSENQUEST has made arrangements to present a legitimate farcical comedy company at the Bijou—erstwhile home of the variety farce—the whole of next season.

MR. HOYT intimates that his policy at the Madison Square Theatre will be to "elevate" the character of his pieces; which means, we suppose, that he will enter into a closer sympathy with human life. This is a significant change of base.

Perhaps the strongest evidence, however, is given by a well-known variety-farce star and manager, who complained last week that THE MIRROR's attitude and views on the subject of knockabout entertainments had done their exponents serious injury.

"The newspapers in all parts of the country," he said, "have taken up this question, echoing and fortifying your statements

and opinions. The far-reaching result is that scores of resident managers have got a 'scare.' They do not wish to antagonize the press, and the consequence is that managers like myself are experiencing great difficulty in getting desirable dates. Many managers in the large cities will not book us on any terms."

There is unquestionably plenty of ground for this complaint, but its maker takes a circumscribed view of the matter.

THE MIRROR's articles have provoked the widest discussion and received the support of nearly every influential newspaper in the land, and why? Because we stated facts that were beyond dispute and because we voiced the growing sentiment of the public at large. The newspapers that have taken the cue from us have simply reflected the thoughts and spoken the demands of intelligent readers.

The variety-farce craze was a mushroom growth. It had not the quality of endurance. The only surprising thing about it was that it did not die in its infancy. That its fittest products will survive and continue to enjoy their honest share of popularity we do not doubt; but the raft of second-rate trash of this order will go to the potter's field, and there will be few mourners.

It must not be supposed that we have a prejudice against variety farce, provided that it is clever and that we get it in moderation. We have never hesitated to say that there is now, and that probably there will be always, a field for a limited number of companies engaged in cultivating this indigenous theatrical plant.

We object to an undue proportion of these entertainments, precisely as we should object to a deluge of melodrama, burlesque, comic opera, or any other species of entertainment if it monopolized the stage to the virtual exclusion of other and better classes of work.

A steady diet of any one form of amusement—and particularly of a form that is shallow and ephemeral—is certain to become, sooner or later, as unpalatable as the limited culinary products of Dotheboy's Hall.

What is most necessary to the prosperity of the American theatre is variety of material and high average of excellence in every branch.

The trouble with our theatrical promoters is that when a rich new vein is discovered by one of them, the host of their brethren are immediately transformed into imitators, and the lode is worked out in short order.

Let us have a little of everything in the way of dramatic entertainments—variety-farce included, by all means; but let us have the best that there is to be had in every department.

Is it impossible for managers and the profession to see that popular interest in the stage would then become universal, and that if fierce fads and fashions were no longer developed by overslaving the theatre with one particular style of performance, the profits of managers and the material condition of actors in general would vastly improve?

PERSONAL.

COGHILAN.—Rose Coghlan will sail for England on July 1. Her trip will be brief, as her season in Dorothy's Dilemma is expected to open some time in August.

HORNSEY.—Mattie Hornsey, late of A Trip to Chinatown company, was privately married on the 9th inst. at Jeffersonville, Ind., to W. T. Lachmann.

SMITH.—Mary Ellis Smith sails for Europe this week. She will visit Scotland, England and the continent.

FAWK.—R. J. Fawk, the photographer, sailed for London last Wednesday by the City of New York.

ROSENQUEST.—J. Wesley Rosenquest will pass the Summer at Babylon, L. I.

EDDINGER.—Little Wallie Eddinger has been singing in a church choir recently, and is said to have been as successful in that direction as he is upon the stage.

RIVES.—Amelie Rives (Mrs. Chanler) intends to dramatize her novel, "Virginia of Virginia." Edward M. Alfriend, author of The Louisianian, wrote to Miss Rives, asking if she would give him the right to dramatize the story. She replied that she couldn't, as she intended to make a play of it herself.

FRAWLEY.—T. D. Frawley, the clever young comedian of W. H. Crane's company, is engaged at the Soldiers' Home, Dayton, O., and is reported to be doing creditable work in the stock company there.

KENT.—Irene Kent has had fourteen "lovely" dresses made for her starring tour. Her success is consequently assured.

BOND.—Frederick Bond and his pretty wife are fond of a stroll on the quiet side of Broadway.

HORNBLow.—Arthur Hornblow will sail for England on the German next week. He will visit London and Paris, returning to New York about August 1.

MANSFIELD.—One night last week Richard Mansfield sent his stage-manager out in front of the curtain to surprise the audience by a denial of a published interview. This is a return to the customs of the last century.

WILDER.—Marshall P. Wilder writes from the Victoria Hotel, London: "Here I am again," and my English friends seem glad to see me. The society season has just begun, and I have plenty to do. My bookings run away into next month. On July 2 I shall give an American matinee at the Criterion Theatre, under royal patronage. Kind regards to all my friends."

RELASCO.—David Belasco embarked for New York last Saturday.

JARBEAU.—Vernona Jarbeau will continue to play until Aug. 2, on which date her season will close in Denver. Her tour has been long and prosperous. It is stated that the profits to date are \$27,000, and the star expects to clear \$5,000 more before her vacation begins. Mr. Bernstein, in recognition of his wife's pecuniary achievements, has given her three rings. One is a circle of rubies and diamonds, another a circle of sapphires and diamonds, and the third a marquise ring, with a sapphire in the centre, surrounded by twenty-four diamonds. Miss Jarbeau will not go to her country-place in August. There will be so much business to attend to that she has decided to rusticate at the Hoffman House.

IRVING.—Juliette Irving is seriously ill at her home in Harlem.

MILLS.—Frank R. Mills has been engaged as juvenile man for the Alcazar stock company at San Francisco. The season will open with The English Rose on Sept. 7.

JEFFERSON.—Joseph Jefferson came to New York from Buzzard's Bay last week. Sad and joyful events were mixed with his short stay. He acted as pall-bearer at the funerals of Henry Edwards and Charles Fisher, and attended the marriage ceremony of his son, Joseph Jefferson, Jr.

JEFFERSON.—Mr. and Mrs. Joseph Warren Jefferson (born Maud Bender) sailed for Europe on the Etruria last Saturday, directly after their wedding.

WHEELER.—Mr. and Mrs. Will O. Wheeler and Fay Wheeler will Summer at Edgewater on the Hudson.

WILLIAMS.—Gus Williams has gone to the country, not to recreate but to live in peace and quiet while he is re-writing Keppler's Fortunes. His season will open in August.

ANGELES.—Aimée Angeles, the child danseuse, has been engaged for U and I.

CARTER.—Mrs. Leslie Carter, accompanied by her mother and David Belasco are, on the City of Paris, due at this port on Wednesday. While in Paris Mrs. Carter's portrait was painted by Emile Bourdelle.

CLARKE.—Having concluded a thirty-five weeks' season with Charles Frohman, Adele Clarke will spend a portion of her Summer vacation with relatives in the West, returning about the first of August.

KELLY.—Tom Kelly, the graceful amateur ballet dancer of the Columbia Dramatic Club, has sailed for Europe and will pass the Summer in England.

MILLER.—Henry Miller has altered his plans and will not go abroad this Summer.

JAMES.—Henry James the English novelist, has written a play which is said to "advance in action."

JACOBS.—H. H. Jacobs, who for the past three years has acted as business manager for Henry Greenwall at New Orleans, will travel with The Little Tycoon company next season as Mr. Greenwall's representative. Mr. Jacobs, who is now in New York assisting Mr. Greenwall in his bookings for the coming season, is a man of wide experience in theatrical affairs, and his courtesy and ready business qualifications always win him many friends.

MAVER.—Marcus Mayer has been using his fists in London. Johnnies were insulting pretty bar-maids, when Mayer came to the rescue and gave and received black eyes.

HOWARD.—Joseph Howard, Jr., has transferred his lively column of comment on people and events from the Press to the Recorder.

SALVINI.—Alexander Salvini is now in the sixth week of his engagement in Boston. He has confined himself entirely to romantic dramas. Mr. Salvini's repertoire has included Don Cesar de Bazan, A Child of Naples, The Duke's Motto, and The Three Guardsmen. This week he is playing Monte Cristo, which will run for two weeks. It is his first trial of the part of Edmund Dantes.

THE USHER.



Men who come. The ladies call him sweet.
—LOVE'S LABOR'S LOST.

I have seen several pastoral performances and I must frankly confess that all were disappointing, artistically considered.

Of course the idea of a sylvan play amid sylvan surroundings is very pretty and nice to think about, but in reality it is as unsatisfactory as the *al fresco* dinner, where the yellow caterpillars insist on hiding in the lettuce, while the blackflies conspire to give animation to the butter.

As You Like It at night in a theatre is as much better than As You Like It in the daylight on the greensward as a bit of cold salmon and a bottle of frosted chablis at Delmonico's is better than a picnic sandwich and a glass of luke warm lemonade.

No, the pastoral thing is not what it's cracked up to be. Rather than the waving branch, gnarled hole, velvet lawn and blue sky for the setting give me the good old set tree, the cut border, the painted cloth and the limelight. There's magic in that, it isn't real and the imagination has some play.

You cannot mix oil and water, and you cannot mix nature and art, which is the quality of things are antipathic.

Ne quid nimiris, says Terence, and his advice is applicable to every effort to make a new survey of the boundaries of art.

When you put the counterfeit of nature alongside of nature herself the discrepancy is hideous. How puny is the tragedian's most impressive death-scene beside a real death in the wings!

When you place such spiritual creations as Rosalind, Jacques, and their fellows in a real forest of Arden—the sun shining on and exposing the wigs and costumes that were meant to be seen by gaslight, the actors dwarfed by the magnitude of the scene, the voices, having no acoustic aids, swallowed up by space—how incongruous and tawdry it all seems! As well expect to produce a harmonious effect by stretching a blue painted canvas in the middle of your garden and calling it a lake.

But quite apart from the art point of view the open-air performance at Castle Point has my warmest sympathies, as it has those of every professional.

Actors should be glad that Dr. Houghton accepted this novel benefit for one of the many benevolent institutions which The Little Church Around the Corner helps to maintain.

I believe it is the first opportunity the profession has had to practically exhibit its goodwill to the beloved clergyman, and the unanimous and hearty cooperation that Mr. Palmer, in getting up the performance, has received from those taking part is evidence of the general feeling.

The large sale of tickets assures a notable audience and a handsome sum for St. Michael's Home.

A review of a new play, penned by one of our most estimable and conscientious critics, concludes with these words: "We may frankly add that we do not like the play. Nevertheless, it is quite as good as a hundred other coarse, noisy and irrational farces that have been very popular in their day."

In other words, the critic does not like this play because it belongs to a class of plays that he does not like.

It seems to me that this is a case where the critic's taste for certain forms of dramatic writing blinds him to the merits of pieces belonging to the order for which he cares least.

We all of us have our likes and dislikes in respect to literature, art and drama, but the critic, when he is passing judgment upon an individual effort, is supposed to be impartial; it is his clear duty to estimate the value of that effort according to the approved and established standards of its own class.

What would be thought of the art-critic that condemned a Corot because it fell short of a Murillo? Or of the literary critic that rejected James Whitcomb Riley because he lacked the majesty of Homer? Or of the musical critic that smote Wang because he preferred the Wagner trilogy?

The entomologist does not carry an express

rifle to bring down butterflies, and the critic who is wise in his generation does not censure plays for no other reason than that they are of a kind that give him little personal pleasure.

Householders on Twenty-eighth Street between Broadway and Sixth Avenue have complained to the police that crowds of professionals occupy the sidewalk on that street, and accordingly two policemen have been detailed for several days past to prevent groups from congregating in that neighborhood.

This action is a compliment to the Taylor and Frohman exchanges, since it goes to show that their clients fairly overflow into the highway.

The crowds in question may annoy the residents, but Twenty-eighth Street is not a busy thoroughfare like Broadway, so the objection that pedestrians are impeded does not hold good in this case. Nor is it a shopping district where tradesmen are likely to be injured.

The best and simplest way to avoid all trouble on this score in future is to provide a convenient and spacious meeting-place indoors where actors can resort without restrictions during the Summer months.

It is too late to secure and equip such a place this year, but it is well to look ahead and lay out a plan to supply this want next Summer, and so I submit my suggestion.

It is that if a sufficient number of professionals approve the idea, and organize themselves into a committee to select a suitable place that can be leased from May until September, 1912, and will raise half the sum necessary to pay for it, *The Mirror* will cheerfully defray the remaining half.

Come, what do you think of the proposal?

I noticed in the annual report of the treasurer of the Actors' Fund, that among the assets of the association was included the item, "Cash invested in fifty-four lots in Evergreens Cemetery, \$14,750."

Inasmuch as 117 burials have been made in the original enclosure of twenty lots, and as the President's report states that "we shall be called upon shortly to include within the enclosure the thirty-four lots purchased by the Association three years ago," it strikes me that it is an erroneous process that reduces a burial plot to an actual and live asset in a statement of resources.

The Fund did not buy these lots to hold for a time, but to consecrate to its dead, and as in time the entire plot will be devoted to the purpose for which it is intended, is the original cost always to be carried on the books as an asset, presumably convertible into cash?

Our good friend Treasurer Sanger has made an amiable mistake in this instance. Not to be irreverent, he might just as correctly have gone into it deeper and added the cost of coffins to the showing of valuable investments.

The latest composition of W. C. Parker is "The Dramatic Mirror March," which will be published shortly by James Stillman, of 417 Sixth Avenue. I have not heard it yet, but judging from Mr. Parker's previous works—and from the title—I think it is pretty certain to be bright and original.

The persons that take a gloomy, hopeless view of the contemporary drama, and who can see no light in the future, may find comfort in the reflection that dramatic history repeats itself and that things have been more out of joint in times past than they are to-day.

Dryden in 1680 composed the following drastic lines to describe the frivolous public:

They talk of fevers that infect the brains;
But nonsense is the new disease that reigns.
Weak stomach, with a long disease oppressed,
Cannot the cordials of strong wit digest.
Therefore thin nourishment of farce ye choose,
Deceptions of a barley-water muse.

But the "thin nourishment" had its day then—and a short day, too—and there is no reason to worry about the similar craving that exists a couple of hundred years later.

MARIE WAINWRIGHT.

Marie Wainwright made her debut eleven years ago as Juliet to the Romeo of George Rignold. She was one of the six Juliets in the sensational cast of Romeo and Juliet that included Adelaide Neilson, Fanny Pavenport, Ada Dyas and Maude Granger. After that she went to Boston for a short engagement in *The Exiles*.

Miss Wainwright's second season was spent at the Boston Museum, where she played juvenile business in the dramas and sang soprano roles in operas. She was the original Josephine in *Pinaflore*, and played in many farces with the late William Warren. The following year she was with A. M. Palmer's company that played *The Banker's Daughter* on tour.

Leaving Mr. Palmer, Miss Wainwright became at the same time with Louis James a member of Lawrence Barrett's company. She remained with Mr. Barrett six years, and left him to play a season of six months at Bolwell's Opera House, New Orleans.

Then, in cooperation with her husband, Mr. James, she toured the country in Shakespearean parts for three years. Two years ago Miss Wainwright and Mr. James decided to head separate companies, and the actress gave her beautiful revival of *Twelfth Night*, which had not been seen in this country since the time of Adelaide Neilson. She surrounded herself with an excellent company of players and the production was in many respects notable.

Miss Wainwright has played probably in more legitimate characters than any actress seen in this country during the last twenty-five years. She has acted every one of Shakespeare's leading female characters with the exception of Isabella and Imogen. She was the Ophelia and the Desdemona when Edwin Booth and Salvini played together at the Academy of Music. She was the original Francesca da Rimini in Lawrence Barrett's production of that play.

At one time, Miss Wainwright thought of going on the lyric stage. She received in Paris a thorough musical education. Yet, as a number of the Shakespearean parts she assumes call for singing, her accomplishment is not wasted.

FOR PROFIT AND PLEASURE.

Professor Lincoln, who has done yeoman's service for the higher drama through the medium of his class in dramatic criticism, will open the sixth session of his Summer School of History and Romance at Deerfield, Mass., on July 2.

Among the many distinguished speakers who will address the School are Mrs. Erving Winslow, Mrs. Custer, Alice Wellington Rollins, Professor Stoddard, James R. Brevoort, Charles Barnard, Hamilton Mabie, T. Munson Coan and E. C. Stedman.

Among the subjects chosen for discussion by these scholars and specialists that have a dramatic interest are "Peg Woffington," "The Exactions of Art," "The Schools of the Drama," "Modern French Art," "Spoken Literature" and "Imagination."

Professor Lincoln is a brilliant President. Deerfield is a delightful spot for sylvan artistic and literary pursuits, and men and women that desire to spend a profitable as well as pleasant vacation will find the conditions fulfilled at the seat of the School of History and Romance.

ANOTHER PERMANENT COMPANY.

Ben Teal went to Boston last Thursday to pave the way for the nine weeks' run of *Niobe* at the Boston Museum. On Aug. 30 the comedy will be presented at the Bijou in this city. How much confidence Messrs. Abbott and Teal and Mr. Rosenquest repose in its drawing powers may be judged from the fact that no other attraction has been booked for the Bijou all the season, and *Niobe* will have a clear field from the beginning to the end.

"The piece is not trashy," said Mr. Teal to a *Mirror* man before he left town, "and although it is extravagantly humorous, it has unique merits possessed by no other farcical comedy in my range of knowledge. The dialogue is brilliant and witty, and some of the lines are as clear as any Gilbert has written."

"We are confident that *Niobe* will please New York, and particularly that portion of the public that craves fun, but is thoroughly weary of the knockabout variety farces with which it has been surfeited."

"We have another farce-comedy by the Paultons equally as amusing and clever as *Niobe*. We shall hold that in reserve. Mr. Abbott and I intend our comedy company to be a permanent organization. It will play a long engagement every season in New York and visit a few of the leading cities, precisely as the stock companies do. A second or touring company will be placed on the road to present *Niobe* and other successes. Such a company will be equipped next season."

"In addition to this we have an American comedy-drama by the Messrs. Paulton, which will be produced by us next season with a special company distinct from both the others."

"I am confident that *The Mirror* will find much to commend in *Niobe*. It is a legitimate piece of work, and is played by actors."

NOTES OF NEW THEATRES.

The City Hall at Alexandria, Va., will be enlarged and converted into an opera house.

Plans have been prepared by H. C. Linthicum, of Winston, N. C., to erect a new opera house for the Winston Development Company, at Wilkesboro, N. C.

Henry Folmar, of Troy, Ala., has been awarded the contract for building the new opera house at Dothan, Ala.

J. N. Cardwell, T. S. Phillips, William Miller and others have formed a company to build a new opera house at Winchester, Ky., the cost of which will be \$100,000.

PROFESSIONAL DOINGS.

Colonel D. A. Keyes will recreate during his vacation at Nobleboro, Me.

The Queen's Hall at Montreal has been leased by Jacobs and Sparrow for a term of years. The Hall will be made into a theatre with a seating capacity of 1,500. Sixteen weeks' time has been filled.

Among the people engaged for A High Roller are Barney Fagan, John and James Russell, Frank McNish, Frank White, Louise Sylvester and the Zubliens.

Katie Emmett is now playing the Southern California Circuit. She will go thence to Portland and return East by the Northern Pacific. Her season will close on Aug. 1 for two weeks only.

Alexander Comstock has engaged Ben Tuthill as acting manager for A High Roller.

The Midnight Alarm, under the management of A. V. Pearson, will open its next season at the Boston Grand Opera House on Aug. 8. Those engaged to sound the alarm are Robert Neil, Frederick Julian, George Fiske Hall, W. W. Bittner, Harry Thompson, Edith Julian, Alice Endess and Cassie Francis.

K. Calhoun has resigned the management of the Marie Greenwood Opera company, and A. H. Varley, who has been in advance, has taken his place.

E. D. White, manager of the Grand Opera House at Pittsburgh, is in New York, and may be met where theatrical folk congregate.

The Actors' Fund membership showed a decrease during the past year. Every actor who has an engagement can afford to pay \$2 a year dues to this splendid association—he cannot afford in justice to himself and his profession, to be outside the fold.

Alfred Ayres says that "nothing is so contagious as amiability."

"I am more than pleased with my portrait on the first page of *The Mirror*. May your journal always meet with the success it so richly deserves!"—ISABEL ANNELEY.

John Russell, the manager of The City Directory company, has returned from Europe. He has secured some new features for his company. By the way, it must not be forgotten that the company No. 2 which will appear in the farce-comedy, will be called *The New Edition of The City Directory*, all the words beginning with capitals.

The inventory of P. T. Barnum's estate reveals the fact that the great showman died worth \$1,279,512. Of this \$1,285,599 is in personal property and \$2,993,933 in real estate.

The opera season at the Columbus Theatre in Harlem closed on Saturday night with an unfinished performance of *Faust*. The audience was dismissed after the second act, because the chorus having successfully struck for money due the orchestra followed their example. The chorus got paid and the musicians got left. The principals claim to have money due them and unpaid.

The trustees of the Actors' Fund, at their first meeting, re-elected Lester S. Gurney assistant-secretary of the Fund for the ensuing year. Mr. Gurney has served the Fund faithfully, and devised various arrangements to simplify and systematize the volume of business passing through his office. At the same meeting the following members of the Board were appointed on the executive committee: Louis Adrich, Edwin H. Knowles, Augustus Piton, J. W. Shannon and F. F. Mackay.

The Washington Street Opera House at Rome, N. Y., will be under the management of Messrs. Graves and Roth next season.

The corner-stone of the Bedford Avenue Theatre, Brooklyn, will be laid on June 20 at 4 p. m. Exercises to commemorate the occasion will be in charge of Brooklyn Lodge, B. P. O. Elks. The laying of the stone will be performed by Exalted Ruler W. H. Friday. A banquet will follow the ceremony.

The stage hands of the Union Square Theatre refused to handle the scenery for the special performance of *A Night's Frolic* last Wednesday evening, claiming that J. M. Hill owed them wages amounting to \$350. A few were finally induced to do their work and Helen Barry consequently suffered less than she might otherwise have done for the laches of Mr. Hill. It is one of the usual features of a strike that the hardships and inconveniences fall upon innocent persons in no wise concerned with the cause of dissatisfaction.

Sidney R. Ellis, who has skillfully managed Charles A. Gardner's tour this season, will return to New York about July 1. Mr. Ellis has not completed his company for next season. Mr. Gardner's next season will open at the Grand Opera House.

James Owen O'Connor writes: "An alleged 'James Owen O'Connor' was palmed off upon the confiding public of Jersey City recently at the Central Theatre there. Although the performer was a very clever artist, and was well received, Mr. O'Connor will proceed against him and the said local manager."

THE WOMAN'S PAGE.

IN re our Fund anniversaries we can always look forward to the hearing of sweetest music.

A distinguished gentleman rises, looks down beamingly upon the sea of our upturned faces, and proceeds to declare, with infinite earnestness and enthusiasm:

"You actors are the noblest people on the face of God's earth."

Ki-yi! we say, and stamp our feet in the hearty desire to show him that we agree with him perfectly.

The gentleman continues:

"It may be urged that you are so, and so, and so, and so, BUT!—and here our bosoms begin to swell with honest pride; but the world has ever conceded you to be the most generous, the most charitable, in short the greatest-hearted men and women in all Christendom."

Ki-yi! we say again, and clap our hands.

However, when it's all over, and we file along Broadway, we fall to wondering whether, had those same eloquent and good-natured gentlemen been invited to address, let us say, a convention of physicians and surgeons they would have apostrophized it in the same fashion.

One well-intentioned and delightful speaker, at the last reunion at Palmer's, in the course of his speech, exclaimed:

"The newspaper writers often condemn your work. Bah! I have often wished that some of them would come up here upon the stage themselves, and try to play your parts."

This appealed to us keenly, and the words were received with a burst of applause.

We did not stop to analyze them. Had we done so we would have discovered that they meant nothing.

Our critics do not pretend to be actors.

But, indeed, these cordial gatherings are pleasant times to look forward to, and to remember as we go along.

It's pleasant to look around at all the friendly faces; brethren seem drawn together in a good and happy sort of way, with kind will in their hearts, and an honest eagerness to approve of everything and everybody concerned.

When The Old Lady becomes altogether too infirm and decrepit to longer make one of the genial crowd, she prays that she may still have wits enough left to say, "God bless all the girls and boys," on June's first Tuesday.

Here is a letter that came the other day:

WASHINGTON, D. C., June 8, 1902.
DEAR OLD LADY: You know that respect as well as affectionate regard goes with this very informal address—just as a man will say "old fellow" to one who realizes his ideal of manly perfection.

Of course everybody has read "Black Beauty"—those that haven't don't betray their ignorance if they can help it. But before the appearance of that quaint little story and its wonderful sale of a hundred thousand copies in England alone, we all knew more or less about humane societies, and that, owing to the untiring, unselfish labors of Bergh, Angell and others, laws had been passed which made anyone liable to heavy fines for ill-treatment of animals. And we all mean and mean to be kind—that is, being women, we don't kick our cats and dogs out of the road, nor beat our horses; nor do men, some one says, unless they are in a bad temper, or naturally vicious.

Unless—unless, alas, for the poor dumb beasts! Not nine-tenths of the harm done, I believe, is of a passive nature, the result of ignorance and apathy. Oh, the influence of women! Don't be alarmed, I don't want to add a last straw to the mighty load of literature on the subject; some of the latest, by the way, is some of the best. Let the readers of The Woman's Page glance over Jerome's "Idle Thoughts," noting the essay on "Being in Love," and follow this up by the delightful remarks on "Cats and Dogs" embodied in the articles bearing that title and that of "Vanity and Vanities." They will then be in the mood to listen to a suggestion that a Board of Mercy, under the auspices of the "Old Lady" would be just the thing to organize before the scattering for summer haunts where we come more frequently in contact with our animal friends than in the city, where the approach of "Black Beauty" himself would be the signal for us to seek the shadow of "one of the finest."

In the pastoral section of Brooklyn, however, it is a comparatively easy matter to make a test of our powers, as was discovered by a plucky little woman I know who, on seeing a steamer beating a halcyon horse, gave the human brute a severe dose of common sense, and then approached the brute in traces with an apple she had taken from the cart. Horsey's feelings, as well as hide, had been severely hurt; the hard blows had but increased his reluctance to travel, and here you or I under like circumstances, he turned his head away with obstinate resentment. A few kind words and the odor of the apple soon broke down the barriers raised by ignorance and impatience, and Horsey trotted meekly off, with a wiser and, I trust, a sadder master.

Then the matter of the check-rein is one that lies largely in our hands. A cook living next door to a market store has persuaded the drivers to at least remove the rein while the horses stand, a notable concession. And just suppose that all the pretty girls this Summer made it a condition in accepting an invitation to drive that the check-rein should be dropped?

The other day I ventured to ask a sedate, elderly coachman, whose horse was violently tossing its head, why he didn't remove the check-rein while he waited, and this was his reply: "Missis won't have it off. She don't like him to carry his head low down. I'd take it off altogether in Summer time if 'twas me. I did take it off once, but Missis, she made me put it on again." "I think you could train him to carry it up without the rein," I said, wondering if Missis was eyeing me from the window. "Seems so," assented the sable Jehu, and I moved off, wishing I dare ask for Missis's address, and send her forth with a copy of "Black Beauty," marked at page 30. Perhaps I should have dared—Paul bids us speak in season and out of season, but, too, we must bear in mind the old story of the temple, three sides of which bore the monition, Be bold, and the fourth, Be not too bold!

"Discretion is the better part of valor" is a capital saying to lay to heart. If we don't use it as a shield for cowardice, and you want no cowards in your Band, do you, dear "Old Lady," unless they be such as will be afraid to run from duty.

Any amount of humane information in the form of taking little leaflets will be forwarded on application (by postal card) to George T. Angell, 10 Milk Street, Boston, Mass. The first Band of Mercy was founded in 1832. In 1902 there were eight thousand eight hundred and forty-six Bands, including about six hundred thousand members. This for the

United States alone. Great Britain is not a laggard in the great work, the influence of which is of such inestimable value in moulding children to be kind, unselfish, generous and patient men and women. It costs nothing to form a Band of Mercy; there are no annual dues, the pledge is simple: "I will try to be kind to all harmless living creatures, and try to protect them from cruel usage."

A badge is not necessary, but I think no reader of The Woman's Page could see the beautiful star (gold or silver, warranted to wear bright for many years) on which appropriate mottoes and designs are raised, and not desire to possess one (at the not exorbitant price of eight cents, and I think nothing nails your colors to the mast, as it were, more than the wearing of a badge, snugly repining under the lapel of your coat, it somehow offers silent support to any remonstrance we may feel impelled to make, and in a way might be useful in awing refractory offenders. The Mission published a little story once about a youth who accomplished wonders in the way of an arrest, by a moment's display of a nicely-placed baseball badge.

Oh, me, what a long yarn I'm spinning! I must stop, though a *la Sir Isaac Newton*, I feel as if I had offered you a few pebbles gathered on the shore of the subject while the great ocean and its treasures beyond are still unexplored.

That expedition will be yours to lead and may your following be worthy of its captain.

Sincerely yours,
MARION.

Last Saturday night, just as The Old Lady had folded up her knitting and was about to adjust her spectacles for her customary perusal of the day's events, she heard a plaintive cry.

Sallying forth into her backyard, and peering up through the gloom of a honey-sucked grape arbor, she espied—a cat on the fence.

Truly not an extraordinary discovery, but as my appearance was not the signal for that usual desperate dash and scramble with which the average abandoned feline puts distance twist itself and its disturber, and as the cat continued its agonized complaint, all the while trembling and looking at me fearfully, as though it anticipated further torture from my hands, and as it couldn't run, albeit it made a feeble attempt to, I conceived the notion that something was the matter with the cat.

Now, when her own interests or the interests of society at large demand that The Old Lady shall climb a fence, The Old Lady walks up the fence and says nothing.

So, after a dexterous and playful little horizontal-bar act on the grape-arbor, I succeeded in climbing the fence and securing the kitten, for it was only a kitten.

I almost dropped her in my descent; she suffered such exquisite torture at my touch. She was terrified, too. She was sure that further agony was in store for her. Handling her as gently as I could, I carried her into the light, where I could examine her.

She had been horribly scalded. The hair on one side of her body had been completely burned off, and her head and fore leg were twisted in a discrediting manner, due to the agonized contraction of the muscles.

Undoubtedly a creature walking about on two legs had inflicted this punishment upon the helpless little animal. When it becomes necessary that we should kill a grown cat or dog, we can accomplish the deed without resorting to brutal poisoning or inflicting the pain of drowning.

I had thought to send my scalded cat down to the S. P. C. A., where they would have chloroformed her; but I have decreed that she shall live, and get some little fun out of a world that she had not asked to enter.

She is lying out there on the grass now, and for all her sufferings, her nature and youth assert themselves sufficiently to inspire the occasional lifting of a weak little paw, which gives a feeble tap to an overhanging fuchsia.

Poor little puss! Some one laughed at her twisted head the other day. For my part, I feel a deep respect for her.

She has suffered with a greater patience than many of us can boast.

A photographer, named Kirkland, of Cheyenne, has issued a set of photographs which initiate us into the mysteries of maverick branding, calf-throwing, calf-dragging, and other professional accomplishments of the illustrious cow-boy.

Presumably these cruel practices are necessary.

However, I am not of the opinion that it was a motive of humanity that led this photographer to picture these revolting incidents of cattle-ranching.

Let us hope that the man's process was instantaneous, and that his subject, the maverick, did not find it necessary to submit to the pressure of the iron for the length of time necessary in the old-fashioned exposure.

I think that I shall send these Cheyenne photographs, with the brutal faces of the cowboys, grinning at the sufferings of their helpless victims, down to Mr. Hankinson, of the S. P. C. A. to put among his collection of horrors.

What a comfort and blessing our Bergh society is!

Do you know, my friends, that Mr. Hankinson (who is in general charge of the Twenty-second Street headquarters) has a speaking acquaintance with every horse in town?

He knows them all; from the dainty-legged, banded-tailed beauty, whose glistening armor flashes and clanks on the road to a Claremont tea down to the forlorn and bedraggled creature that humbly and apologetically precedes its dirt-cart.

I'll tell you how I know. One day, some months ago, The Old Lady came upon a drunken driver of that species of equipage popularly known as the dump-cart.

The horse that pulled the cart was dead lame, but, albeit the animal could scarcely stand, its drunken driver lashed it unmercifully.

The Old Lady followed until she found a policeman. Unfortunately that noble officer of the law was about as tipsy as the Jehu of the dump-cart.

"I belong to the S. P. C. A.," said The Old Lady (she didn't at all, by the way), "and I want you to arrest that man. I'll make a charge against him."

The policeman hummed and grumbled and objected and mused around, and all the time my man with the lame horse and the dump-cart was getting further and further away.

At last, thoroughly angered at the fellow's indifference, I threatened to report him for intoxication and neglect of duty.

He brightened up instantly, and together we jumped aboard a Fourteenth Street car, in pursuit of the dump-cart, which was now well on its way to Second Avenue.

Arriving, after much delay, at that delightful thoroughfare, we could see no trace of our man.

There were no cabs about, so in a last vain hope we again boarded a car and rode up Second Avenue, as we had seen the cart turn in that direction. However, the man with his horse had disappeared and we gave up the chase. Then the old lady started for the S. P. C. A. rooms to report the case to Mr. Hankinson.

There was little hope, as I had not the number of the cart, and neither it, nor the man, nor the horse, offered any special features by which they might have been identified.

To my great astonishment, however, I had not proceeded far with what meagre description I was able to give, when Mr. Hankinson stopped me, saying briskly:

"Oh, yes. I know that man, and the horse. You're right. The animal isn't able to work. I'll attend to the matter and send you word to-morrow."

Next day, sure enough, I received a note telling me that the horse had been taken out of harness and laid up for repairs.

Often these poor men are very tender with their brute companions. Especially are the peddler and his faithful four-legged comrade affectionate and trusting, one with the other.

Some months since, on a bitter cold day, a horse, pulling a heavy sledge along Seventy-second Street, slipped on the ice, fell, and broke its leg.

His master was touchingly compassionate. He covered the animal as well as he could, made a pillow for its head with a blanket, and, with the assistance of the bystanders, hastened to empty his sledge that it might serve as an ambulance for his horse.

The brute got a chill, lying in the snow, and shivered and shook pitifully. The Old Lady thought of brandy, and rushed into a grocer's for some.

We poured a half a pint of cognac down that horse's throat.

After awhile he became quieter and lay still, and presently he began to wag his head from side to side, in a comic sort of way.

"Oh, look at de boss!" yelled the inevitable and ubiquitous small boy. "De boss is gettin' full!"

THE OLD LADY.

FOOL QUESTIONS.

Summer rest is not an entirely unmitigated blessing. There are the "fool questions" that we girls have to answer. If thoughts count, I shall murder the next person who asks me "if I like it as well as ever."

Some of our friends wonder that we do not tire of this mad career of wild and glorious revelry.

They cannot look at it in the light of a prosaic, practical business life.

And then, isn't it maddening to have people ask you, why you don't play Shakespearean parts?

Then they enquire, "Wouldn't it be nice if you played in a stock company and didn't have to travel?"

Then there are the ladies on the verandas. They are under an impression that we think of nothing, know of nothing, are interested in nothing but the stage.

"Do you wear your stage-gowns, afterward in private life?" asks one.

You see she cannot imagine that thirty weeks' nightly wear might use them up, because she cannot grasp the fact that we play every night.

She thinks that we only play on thoughts we feel like it.

Then the complimentary woman says she "shouldn't think that you would have to make up," and that "some people put on so much," and that "it looks so dreadfully when one is in a private box and uses an opera glass."

I long to tell her that to use an opera-glass in a box is a downright insult to the actor. But, bless you, she couldn't understand.

"Doesn't the paint hurt your complexion?" asks another.

I am tired of explaining that it is good for it, because the cold cream and the rubbing keep the face smooth and clean, and that I never knew an actress with a bad complexion—which is almost the truth.

"Can't you feel the make-up?" from the woman in the rocking chair.

I suppose she thinks that we have a number of pails of mixed paints arranged on our dressing tables, and that we slap the "make up" on with large brushes.

Some one is sure to ask if we ever played on Sunday.

Gushing maidens will inquire if we know such an actor.

Maybe he is a good friend of yours, and perhaps you would like to talk about him, when some one says that she has heard "that he is really quite a gentleman," and your ardent coo.

One of the women will tell you stories of the personal characteristics of your most intimate friend.

The stories astonish you, but they must be true. The woman has read them in the newspapers.

Then the girls we went to school with beg us longingly to tell them all the nice, wicked things that we've done.

They don't understand that when a girl steps behind the footlights she does not undergo a mental, physical and physiological change.

THE INCENSE.

THE ONE THING NEEDFUL.

Fanny Stryker, having been persuaded by admiring friends that she possessed great talent for the stage, took a three months' elocutionary course in a dramatic hot-house. Then, having played Juliet in an amateur performance, she was pronounced fully competent to accept professional engagements. So she inserted a five-line "ad" in a theatrical paper, stating that she was "at liberty." No offers reached her yearning soul, and despair was beginning to overcome her, when one morning she received a dainty letter. Hastily tearing it open, she eagerly scanned its contents, her facial expression being first one of suspense, then of surprise, and lastly of doubt. The letter read:

ACTRESSES' ADVERTISING ASSOCIATION.

N. Y., June 10, 1902.

DEAR MADAM: Knowing how difficult it is for unknown actresses to gain lucrative engagements, and realizing that to be successful nowadays, publicity is essential, we have organized a "Fool" to attract your attention to the Actresses' Advertising Association.

It has been organized to assist unknown talent to gain a prominent position in the dramatic firmament, and is endorsed by Mrs. James Stryker Stryker, Sillie Slaghty and other celebrities, who owe their success to our admirable system of advertising. We give below a few prices which will be found very reasonable, as we guarantee results.

For appearing vociferously, laughing, crying, fainting, etc., each \$1.00

A reduction when several emotions are required in the same play.

For hissing a rival, \$1.00

For throwing a \$10.00 piece on the stage previously furnished by actress, \$1.00

Very effective for serio-comic vocalists.

For rising in the audience when the villain attacks the heroine, and threatening to shoot him, if he does not desist, \$1.00

A great novelty.

For sending our representative into the stage box and photographing an actress in tights against her will, \$1.00

Seen and sure to make a hit.

For playing the role of injured husband, and shooting the leading man, \$1.00

One of our most successful advertisements.

For playing the part of melancholy lover and jumping into the river with the actress' picture clasped to the heart, \$1.00

An infallible method of gaining newspaper notoriety.

For stealing the wardrobe or diamonds of an actress, \$1.00

Very effective if she possesses neither.

For making arrangements with ministers to denounce in the pulpit an actress as giving an immoral show, \$1.00

This is undoubtedly the grandest and most successful advertisement ever originated by us.

We also arrange to throw our patent flowers on the stage (not to be told from the genuine), to follow an actress from town to town, or any other scheme, as occasion may require.

Trusting that you will give our magnificent system a trial, we are, Yours respectfully,

ACTRESSES' ADVERTISING ASSOCIATION.

Miss Stryker did not give them a trial, and now enjoys the distinction of being talked about by the men about-town, of being forbidden to be talked about by the mothers of young girls, of being sued for divorce by an English lord, and of being one of the season's conspicuous successes.

J. C. MONTAGUE.

BOOKS TO READ.

"Colonel Carter, of Cartersville," by F. Hopkinson Smith: A delightful sketch of the typical Southern gentleman. The story is rich in humor, and the characteristics of the childlike, gallant-hearted and ingenuous "Colonel" are drawn with a pen so tender that we read to the end for very love of him. Houghton, Mifflin and Company.

"In the Heart of the Storm," by Maxwell Grey: A story of infinite pathos. D. Appleton and Company.

"Juggernaut," by George Cary Eggleston and Dolores Marbourg. The first line of this peculiar, powerful and absorbing work rivets attention, and commands immediate interest. The brilliantly told tale gathers in strength as it proceeds until it reaches a climax that has seldom been excelled in point of dramatic force and impressiveness. Ford, Howard and Hulbert.

A DRAMATIC EVENT.

An important and unlooked-for event of the next dramatic season will be the return to the stage of the beautiful Mrs. Scott Siddons, great granddaughter of the famous Sarah Siddons.

As soon as Mrs. Siddons' intention was known a *Mirror* reporter called on her at the apartments she has taken for her short stay in New York.

"Yes," said Mrs. Siddons, "I have decided to return to the stage."

"Is not this a sudden resolve?" asked the reporter.

"It is," answered Mrs. Siddons. "My friends have long urged me to appear again, if only for a brief season; but it was not until the past month that my vague design took definite shape. Providing that at this unfortunately late date I can make arrangements congenial to my tastes and inclinations, I shall test the loyalty of the American public next season. I feel that I am not quite forgotten."

"Will you tell *THE MIRROR* what are your plans?"

"I have secured the American rights to a play which, in my own humble opinion, is a powerful work. This will be an entirely new departure for me, and my first appearance in a modern emotional drama. However, I cannot speak at length. Nothing has been decided definitely. I am considering several offers of management, and it is with gratitude that I speak, when I say that I have every reason to believe that my re-appearance on the American stage will in no way disappoint the friends who have urged me to take the step."

Mrs. Siddons would not discuss her gowns. "No," she exclaimed, with a decided shake of the head. "No, we have had too much of that sort of thing."

The famous actress is still as girlish in figure and as lovely in face as in the days when three continents raved over her rare beauty.

At the close of her last brilliant American tour Mrs. Siddons retired from the stage, that she might devote herself to the education of her adopted son, Henry Waller, the musician.

She accompanied him to Stuttgart where she placed him with Liebert and Pruckner. From there she went to Weimar, and her protégé studied under Liszt. Following that she spent a winter at Vienna where the young musician studied with Leschetitzky. She next went to Paris, in which capital young Walter completed his musical education under Von Billow.

Mrs. Siddons' farewell appearance in Edinburgh is not forgotten. A copy of the *Scottishman* sent to the actress recently contains this reference to her last performance in that city: "The plaudits were renewed, hats and handkerchiefs were waved, flowers were thrown, tumultuous applause and cheers rang in her ears, and, as she retired, the orchestra struck up the national air of America."

Two prominent managers are negotiating with Mrs. Siddons, but their offers have not yet been accepted. Doubtless the publishing of her intentions will bring other candidates into the field. Mrs. Siddons requested the reporter to say that she may be addressed in care of *THE MIRROR* during her brief stay. She expects to leave the city next week.

"A THING OF BEAUTY."

Detroit Journal.

The front page of *THE DRAMATIC MIRROR* is really a thing of beauty and greatly appreciated by all members of the profession. The portraits of the theatrical celebrities are no cheap wood cuts, but very near works of art. Mr. Fiske is to be congratulated on building a new record for his paper every year, if not every month.

MRS. BARRYMORE NONE AGAIN.

George Drew Barrymore arrived home from her six weeks' trip to the West Indies a few days ago.

The charming comedienne took the voyage for the benefit of her health, which had been impaired by continuing to play in the Senator against the doctor's advice early last season. It achieved its purpose. She has fully recovered.

"It was a trifle too warm in the tropics," said Mrs. Barrymore to a *Mirror* reporter, who met her a day or two ago, "but the trip restored me completely. I remained aboard the ship the whole time, merely paying day visits to the various islands we touched at. The scenery is beautiful—but the towns are horrid little places, the houses bunched together as if room was scarce, and the natives—chiefly 'coons'—lazy and slothful."

"Will you act next season?"

"That's what everybody asks me. Some people imagine I've gone on the retired list, others think I'm a confirmed invalid, and some suppose I shall be with Mr. Crane again. I wish you would say that I am still in the ring, and that I hope to be very much on evidence next season. I am looking for a good engagement. Like everybody else I

should prefer to play in New York, or with a company that does not go in for hard travel."

"Where will you spend the Summer?"

"I haven't quite made up my mind yet, but I am going over to Philadelphia to visit my mother for a while, and maybe the quiet there will help me to think of a pleasant spot for my vacation."

Mrs. Barrymore is probably the cleverest representative of the typical American woman on the boards, and her talents will not be disengaged long.

GLEANINGS.

WILSON BARRETT began a six weeks' tour of the English provinces on Monday.

BARNET REYNOLDS will go with *The Hustler* next season under the management of W. T. Keogh.

FANNY BERT will be with Edie Ellsler's company next season.

WORTH has made some dresses for Fanny Rice to wear in *A Jolly Surprise*.

THOMAS W. RILEY and his wife, Emily Banker, who was with Rosina Vokes last season, have been engaged by Charles Frohman.

CHARLES T. HERBERT and Ada Dare have been engaged by Primrose and West for their 8 Bells company. The piece will be produced in New York early next season.

THE engagements of Grace Gayler Clarke and Joseph M. Doner, complete the role of Patti Rosa's new company.

A. L. WAKEFIELD, manager of the Abbie Carrington Opera company, writes that O. S. Anderson is falsely claiming to represent that troupe, and warns managers against him.

THE Boston *Evening* refers to "THE DRAMATIC MIRROR's remarkably beautiful series of full-page pictures."

HENRY GREENWALL, who has secured the rights to *The Little Tycoon* from Willard Spenser, promises to send it on the road with the best equipment it has yet had. R. E. Graham and a company of fifty people will be seen in the production. Among the engagements are Jessie Giles, Mamie Cerbi, Joe Mealey, W. P. Guberson and Charles Shriere. J. J. Rosenthal will look after Mr. Greenwall's interests with the company.

SIX acrobatic dancers of the female persuasion, who will do somersaults, flips, and other startling things, are announced as one of the attractions in T. H. Winnett's *His Nibs, the Baron*.

ACCORDING to the *Evening Journal* of Jersey City an acquaintance of Eva L. Hamilton states that she made her dramatic debut some time ago under an assumed name. She declined to disclose the company with which this appearance was made.

THE season of the new spectacle, *Asleep and Awake*, for which Henry E. Hoyt is painting elaborate scenery, will open on Sept. 14 at the Arch Street Theatre, Philadelphia. J. Lowenthal, at Henry Greenwall's office, is looking the tour of this piece.

THE Fourteenth Street Theatre will reopen on Aug. 3 with an elaborate production of *A Fair Rebel*. On the same date the Bijou will start in with *A High Roller*.

SOLIE WORRELL will be a member of the Dr. Bill company next season.

A PAIR of JACKS will go on the road under John Haylin's management. Arthur Ricketts will play one of the Jacks.

LEON MAXER, formerly business manager with Evans and Hoey, has closed with Henshaw and Ten Broeck as manager.

ROBERT HILLIARD has signed to play in *Blue Jeans* again next season. Kate Chester will play the soubrette part.

TOM KARE, H. C. Barnabee, Edward Hoff and Jessie Bartlett Hall will sing in *Robin Hood*, which will be produced by the Bostonians at the Standard Theatre the latter part of September.

ROBERT MORROW is at Taylor's Exchange completing arrangements for the coming season. Mr. Morrow reports that the past season was one of the best in the history of the Providence Opera House. During the Summer the theatre will be renovated and new scenery be added. The best companies in the country will play there next season.

ALBERT ARNOLD says that he is negotiating with Henry E. Dixey to appear at the Casino next season, but nothing definite is settled yet.

WILLIAM N. GRIFFITH, stage manager of the Patti Rosa company, sailed for England last Wednesday, accompanied by Mrs. Griffith. Gerald Griffin of the same company sailed on Saturday on the *Albatross* for a holiday in England. During his stay he will appear in Brighton in *Seeyou, Hack!* and *Play*.

J. C. CONNER, general anti-theatrical manager at Toronto, came to the city last Tuesday for the purpose of securing opening engagements for the *Summer* season of *Harvard Point*. Having obtained a week's rest, he returned. Mr. Conner returned to Toronto on Monday night.

KATE ROONEY and John Holding will go with *A Bunch of Keys* company next season.

MARY GALT has added Evadne to her repertoire. It is the old tragedy which Charlotte Cushman used to act in occasionally, and that Clara Morris produced with mortifying results.

THERE is a probability that Arthur Rehan may become interested in the Powell Street Theatre, San Francisco, in which case the name will be changed to either the Rehan or the Monterey. A stock company will be formed and pieces of a high order of merit only produced during the coming season.

GEORGE WESSELS is organizing a stock company for the Orpheum Theatre, San Francisco. Charles Chappell has been engaged for leading business.

THREE sets of understudies have been rehearsed for Apollo. In time of peace, etc.

THE seasons of benefits is still with us. R. A. Duncan and Lee Townsend will be given one next Saturday at the Union Square Theatre, and W. H. Crane, Nellie McHenry, Helen Russell and Henrietta Beebe will take part in it.

REVERLY SIDERAKES, Beatrice Lieb and Walter Craven have been engaged to support George Barrett. Mr. Barrett will bring only three English actors with him to this country; the rest of the company will be composed of Americans.

THE sultry weather of the past few days has caused a drop in receipts at all the theatres now open.

JIM, THE VAGRANT, is the title of a one-act play by Forbes Heermans that Richard Mansfield has bought and may put on as a curtain-raiser at the Garden Theatre. The name-part is an old soldier.

DORA WILEY is organizing a burletta company for next season. Ellis Ryse, formerly of the Casino, has been engaged as leading basso.

FANNY WILTS has engaged Louis Fininger, formerly with Hoyt and Thomas, for the Two Old Cronies company, also Mary Stuart, the contralto.

CHARLES ARNOLD's Opera company will play a Summer season at St. John and Halifax. Addie Randle, prima donna; James Peaks, basso profundo; and Harry Leonard, comedian, have been engaged by Marks and Norman for the company.

JEREMYSON and Florence will play a month's engagement at the Garden Theatre after Richard Mansfield's engagement.

HARRY W. COATES, the dramatic agent, has leased a cottage at Bayonne, New Jersey. He and his family will spend the Summer there.

WE would kindly remind the artist who paints the advertisements on the bill boards in front of Palmer's Theatre, that the "e" is not doubled in the middle of the word preceded.

ALEX. HENSON is leaving her company and will open her season at the Globe Theatre, Boston, Sept. 12.

REVERLY M. SIDERAKES has formed a stock company, and will play a season of eight weeks at Peck's Island, Portland, Me., opening June 29.

ANGELA MARINE returned to this city on Monday. She is already under consideration two offers for next season.

C. R. GARDNER has Horace Randall for leading Irish female character in his new comedy.

THE COMMERCE GUILD will be sent on tour again next season. A leading newspaper man of Cincinnati is the backer.

THE *Hebrew Star* speaks of S. Goodfriend, of the press department of Charles Frohman's enterprises, as a man of intellectual qualities and quick, penetrating genius. Mr. Goodfriend has received several tempting offers to return to Richard Mansfield, whose private secretary he once was.

FRANK RICHIE has been engaged as musical director for the Marie Greenwall Opera company.

HARVEY AVERY-SHAW has gone to Milwaukee as prima donna for the Summer.

THE LYCEUM stock company opened in Portland, Ore., last Monday night. It will play a week in that city, presenting *Sweet Lavender*, *The Wife*, *Charity Ball*, *Old Heads and Young Hearts* and *Nerves*. A telegraphic dispatch to the Lyceum Theatre announces a very large box office sale.

THE *Star* says that originally in five acts and had over twenty characters in the cast. *Providence* Publishing has condensed the act and characters to four acts, with only fourteen characters.

MARY MORROW will return from Europe on Monday and will at once bring his facilities to bear on Marie Wadsworth's revival of *Amy Robson*.

WILLIAM DOUGLASS, a well-known theatrical agent, has been informed, last week, that *Harvard Point* and *Robin Hood* were to be taken to the Theatre on 23d St. next season. The play on 23d St. is intended to be a *Harvard Point*.

ELSI DWYER will sail for this city from Europe on July 13.

BILL NYE has finished *The Cad*, and delivered the MS. to Stuart Robson. The new piece will be produced at the Union Square Theatre on Sept. 14, with Thomas O. Seabrooke as the star. It will be produced under the management of Stuart Robson and George W. Floyd. Lizzie Hudson Collier has canceled her contract with the management of *The Merchant* in order to appear in *The Cad*.

ALEXANDER COMSTOCK has engaged Flora Drew, a reputed Southern beauty, for *A High Roller*. Louise Sylvester will play an original character part. Harry W. Emmet has written more than twenty songs for the twenty comedians and twenty soubrettes to appear in the piece, and W. S. Mullaly has made the orchestrations. The production, it is said, will cost \$10,000 before the season begins on Aug. 3.

THE DIGNITY OF THE DRAMA.

London Whitchell Review.

There is nothing the newspaper reporter enjoys dealing with so much as a case in which an actor or actress figures. A writer is certain to make excellent copy when he has theatrical dirt to wash; and as there seems to be no disinclination on the part of a large proportion of the theatrical profession to have its soiled linen cleaned and aired in public, there naturally arises in the people's minds an unhealthy interest in the wiles of the player. It is the journals, which deal with the personal title battle of the stage, which are most esteemed by the players, and as at the moment personal titillation is in the ascendant, this same noxious and idle titillation is also relished by the playgoer. We are, of course, speaking only of a certain portion—though, unfortunately, a preponderant proportion—of the dramatic profession. The more cultivated of its members eschew this pernicious element, which does so much to jeopardize the moral tone of the theatre and to give its sanctimonious enemies good cause for holding up the finger of scorn. We are aware that the scope and area of the drama are so large and varied that it is impossible to have its artimulated to by only serious and respectable people; we feel that the publicity, which cannot be alienated from the actor's calling, necessarily promotes a temptation which tends to looseness of habits as well as of morals; but we see no reason, seeing how much the dramatic profession claims that it shall have intercourse with the higher social grades, that it should not do something to keep its name honored and respected.

OUT OF TOWN THEATRES.

Amherst, Mass.

OPERA HOUSE.

Build 1899. On N. E. & Mass. R. R.
1,000 PEOPLE TO DRAW FROM 700 STUDENTS.
Seating capacity, 1,000. Heated by steam. Lighted by gas.
Now looking for season 1891-92 and 1892-93.

HOWES & KELLOGG, Mgrs.

Bridgeport, Ct.

BUNNELL'S BRIDGEPORT THEATRE

ENLARGED AND RE-THATRED.

To be run in connection with the
HYPERION, NEW HAVEN.
Now looking seasons 1891-92 and 1892-93.

G. B. BUNNELL, Manager.

Bath, N. Y.

CASINO OPERA HOUSE.

FIRST CLASS IN EVERY RESPECT. SEATING CAPACITY, 1,000. LOCATED ON GROUNDS FLOOR.
Now looking for season of 1891-92.

CHAS. A. SHULTS, Manager.

East Stroudsburg, Pa.

ACADEMY OF MUSIC.

SEATING CAPACITY, 600. SIZE OF STAGE, 21x34 FEET.
Two large dressing rooms, but private boxes, lighted with gas; heated by furnace; thirteen sets of scenery; two fine drop curtains; handy baggage room.

J. H. SHOTWELL, Manager.

Lockport, N. Y.

RODGE OPERA HOUSE. Only theatre in the city. Open 1891, population, 18,000.

NIAGARA FALLS, N. Y.

GRIFFITHS PARK THEATRE. Population, 10,000, city having \$100,000,000 worth of property.

ALBION, N. Y.

GRAND OPERA HOUSE. Location, address.
H. A. FOSTER, Albion, N. Y.

Middletown, Ohio.

SORG'S NEW OPERA HOUSE.

POPULATION, INCLUDING SUBURBAN RESIDENCES, OVER 10,000. CAPACITY OF THEATRE, 1,500. STAGE, 21x34.

Travelling attractions per week, and that to good business send for open card.

JAMES C. BRERETON, Mgr.

Ticonderoga, N. Y.

WEED'S OPERA HOUSE.

SEATING CAPACITY, 600. MANUFACTURING TOWN. D. S. & V. CENTRAL R. R.

Now looking for season 1891-92.

F. WEED & BROTHERS.

Westfield, Mass.

THE OPERA HOUSE.

ONLY THEATRE IN TOWN. SEATING CAPACITY, 1,000. LOCATION, 12,000. FIRST CLASS ATTRACT-
ions, and that to good business send for open card.

P. W. HOWE, Manager.

Oh, this applause! This sound like

The public saw her no more.

The marriage was quiet. Among the present were Mr. and Mrs. Joseph Jefferson, Charles Jefferson, Mr. and Mrs. Peter Bend

CHARLES BUCKHEISTER, the costumer, gone to Fort Lee to re-establish himself as mine host of a Summer hotel.

"I have invariably found," says Marshall P. Wilder, "that the kindest and most understanding people are those in the highest walks of life. People whose position and financial or official status entitle them to consideration are always the easiest persons to approach."

Arnold, W. H.
 Arnold, Edwin
 Arnold, Julia
 Anderson, W. C.
 Armstrong, W. C.
 Atkins, Geo. H.
 Arnold, L. H.
 Burdick, C. J.
 Cattleman, Victory
 Brown, Theo.
 Bell, Emma
 Brown, Watson
 Boyd, Charles
 Butler, C. H.
 Butler, Thomas H.
 Burton, Gen.
 Brown, N. & Mrs. I.
 Burton, C. E.
 Blackmore, H. D.
 Buckman, H.
 Russell, Chas. H.
 Briggs, Frank
 Chase, Arthur
 Coughlan, Rose
 Cook, E. J.
 Clifford, D.
 Cushman, Rev. C.
 Clifton, Bertha
 Collins, John
 Condit, Wm.
 Cripp, Harry
 Curran, William H.
 Cameron, Josephine
 Campbell, Sam.
 Chalmers, Geo. F.
 Cameron, Annie
 Clayton, Eda
 Chaston, Ellen
 Chalmers, Clara
 Cleveland, H. L.
 Le Vampier, Dane
 Dugger, Chas.
 Daryll, M. J.
 Darling, Jessie
 Downing, Robt.
 Dunbar, Mary
 Dunn, Wm. A.
 Dawkins, Frank
 Durant, C. W.
 Emmet, J. W.
 Evans, Frank
 Evans, Frank
 Bids, Jennie
 Ridgely, Frank
 Brady, M. J.
 Fitz Allen, Adelaide
 Ferry, J. R.
 Gough, Cass
 Glick, Frank
 Galtbreth, Mrs.
 Gay, Ada
 Gurney, J. H.

Gerthart, Herbert
 Gellan, Campbell
 Granger, Chas.
 Hermann, Chas. D.
 Hendricks, Wm.
 Helmuth, C. S.
 Hawthorne, Emma
 Hall, J. S.
 Hatcher, Jessie
 Hays, Wm. H.
 Handorf, Chas.
 Hamilton, Belle
 Hammett, Sophie
 Harris, Sydney
 Hunsley, Clarence W.
 Hooper, H. Brooks
 Hall, Lucy
 Hays, Wm. F.
 Harlan, J. E.
 Hancock, D.
 Hirtz, Wm.
 Irving, Phil
 Hays, Wm. H.
 Hilden, Ida
 Joseph, J. R.
 Johnson, Gertrude
 Johnson, L. Carroll
 Johnston, Mary
 Ke dall, Wm.
 Kelly, John T.
 Kent, Charles
 Kennedy, K. K.
 Kene, Chas.
 Kellogg, Clara L.
 Lindsay, Guy
 Lester, Wm.
 Lorraine, Lena
 Lytton, Genevieve
 Lockhardt, Anne
 Lott, Mary
 Lorch, Florence
 "Lotta,"
 Lyle, Harry
 Lyle, Mary
 Lynch, Mr. and
 Mrs. L.

Marsh, Mr. and
 Mrs. M.
 McGeary, Anna
 Moore, Francis
 Martin, Mrs. J.
 Murray, Francis
 Moss, W. S.
 Mac, H. and
 Mrs. A. Diana
 Mack, Anna
 Neilson, C. A.
 Gieseler, Harmon
 O'Neil, James
 O'Neil, J. E.
 Paget, Elliott
 Powers, W. H.
 Pratt, F. Wm. H.
 Powers, Frank
 Royston, Wm.
 Rhea,
 Rosenthal, Sydney
 Russell, John
 Galt, Ida
 Robinson, Stuart
 Russell, Marietta
 Hall, Louise
 Rube, Wm.
 Strillman, Lillian
 Salmon, Bertha
 Saxon, Emma
 Scott, Harry
 Slocum, J. Graham
 Sloan, Virginia
 Stewart, J. C.
 Smith, Nathan
 Stephens, Walter
 Scott, John Phil
 Sparr, John G.
 South, Chas.
 Seale, Bell
 Seabrook, Chas.
 Spenset, William
 Theobald, Mrs.
 Thomas, J. C.
 Travers, Edward
 Townsend, Rufus
 Taylor, William
 Tammelman, J.
 Vernon, S.
 Vincent, Chas.
 Weber, Joseph
 W. Kling, George
 Wheeler, Will
 Wainwright, M.
 White, Edna
 White, C. L.
 Whelan, Wm.
 Ward, Frederic
 Watson, Frank
 Webb, Wm.
 Vranes, Jennie
 Young, Nathan

Max E. Harris and R. L. Britton spent several days in the city during the past week. They are much pleased with the success of the new Harris house.

The first opera engagement opens at the Auditorium with Paolo. There is every indication that the summer season will be a profitable one. The Auditorium is a most suitable place, with its summer garden and attractive promenade. Messrs. Gullip and Camp also announce new attractions, and Theodore Thomas for a series of three operas in the hall.

During the engagement of the French of Berlin, Manager Edward S. Gullip escorted Bertha Fischer, of that company, to her room at the Fifth Avenue, and while talking with her in her room was insulted by the proprietor, who, it seems, without cause, considered the good name of his house in jeopardy. There was a sharp exchange, and a woman named M. Schmitt, who was in the room, was a most unfortunate and unkind for a fact, and no mention was made of it at the time. Both parties have since rushed out.

PHILADELPHIA.

The summer season of grand opera was begun at the Grand Opera House by the New American Opera Co. with the grand attraction of the experienced and successful soprano, Patsy Kent and her company. The opening was a great success both artistically, socially and pecuniarily. The opera was William Tell, and the performance was particularly remarkable for its smoothness on a first night. Susan Del Puente made a notable impression in the title role, both by her singing and her picturesque, graceful acting. Madame Kronold sang artistically as Matilda, and Clara Pool was good as Hedwiga. Olga Isler was satisfactory as Lemmy. William H. Clark made a thoroughly acceptable Furst, and Albert Guille, a tenor, with a rich compass and considerable dramatic power, was excellent as Arnold. The remainder of the cast was adequate. The chorus was well drilled, and the orchestra in good form. Altogether the opening of the season was most auspicious. Next week's grand opera event will be the performance of Delibes's Lakme for the first time by the new American Opera Co. Business large. Same co. 12-20.

The Pauline Hall Opera Co. at the Park Theatre are drawing immense houses with La Belle Helene. The quaint and whimsical lines wear well. The opera is very handsomely mounted, and every detail, both as regards production and performance, shows the perfection of careful supervision. Business large. Same co. 12-20.

At the Grand Avenue Theatre the summer season of popular opera began with Fra Diavolo, given by the Ideal Opera Co. Adelaide Randall is a charming prima donna, and her Zerlina in Fra Diavolo is the best performance of that role given in this city for a long time. All the other roles are well filled, and the opera is set and costumed in fine style. Business good. Same co. 12-20 in Grand Duchess.

At the People's Theatre, Professor Bristol's Edmundo began the second and last week of their successful engagement.

A celebrated case was presented at the South Street Theatre 8, and drew good houses during the week.

The Bijou and the Casino with their continuous performances are doing a fair business.

BALTIMORE.

The summer season of opera announced at Harris Academy of Music did not materialize, and the house closed after a week of protracted and unsuccessful efforts. The Great Southern Band, this leaves the Howard Auditorium alone in the field of amusements, where The Merry War has been running 7-12 to crowded houses, with Arthur Bell, Laura Clements, Blanche Chapman and other favorites in the cast. Next week, La Mascotte is underlined, with the same co. and George Denham as Lorenzo. The road and garden opens 12, with A. O. Babel and Mattie Babel in corset and piano concert as the attraction. The success of the summer season at this house and the utter disregard of the audiences for the state of the thermometer have been phenomenal.

The Concordia Opera House, an old and favorite known theatre, was destroyed by fire a few days ago. The most prominent artists and actors have played here in earlier days, and it was always the headquarters for German drama and opera.

The Bijou Theatre is to be opened at Bay Ridge during the summer, under the management of S. W. Fort.

CHICAGO.

The summer extravaganza of the Chicago Opera House entitled Sinbad, or the Maid of Balsora, was produced in the presence of an audience that packed the theatre from pit to dome. The new spectacular burlesque is a combination of music, marionettes, ballet, superb costumes and magnificent scenic display, and in these essentials and the acting it surpassed all its predecessors. The book is by Harry B. Smith and is not remarkable for much except its shortcomings. The wit is forced, and but for the cleverness of the people in the cast would have fallen flat as a founder. It will, no doubt, be improved. W. H. Batchelor composed and selected and adapted the music, and has done his work well. Signor Marchetti arranged the ballets, and they are unique and brilliant. Fred. Dangerfield has painted many gorgeous scenes, the Port of Balsora and the Valley of Diamonds being particularly fine and artistic. The costumes were designed by De Grimm, and far surpass any in the former spectacles. The piece was put on under the experienced direction of Richard Barker. Upwards of 200 persons were on the stage, including a chorus of fifty and a ballet of sixty, headed by Clara Qualitz and Martha Tomier.

The story, in brief, tells how Sinbad's sweetheart, Ninette, is betrothed by her bankrupt father, Nicolo, to a smuggler (Snarleyow), and is carried away by that deep-dyed villain, accompanied, of course, by Sinbad and a few choice spirits. The smuggler's craft visits various lands, a shipwreck occurs and the Valley of Diamonds is discovered by Sinbad, who thereupon wins his sweetheart. To make the fun, there are Count Spas, a little old maid, a wicked apprentice (Fresco), a lot of dashing young bloods and hosts of pretty typewriter girls. The grand ballet is entitled A Winter Carnival, and presents the gaieties of winter life in a gorgeous style. There are numerous dances, cavalcades, striking scenes and mechanical effects. The final transformation scene is entitled "The Morning of Life" and was developed in five beautifully painted canvases. Altogether Manager Henderson has fulfilled his promise to make this his greatest spectacle. The entire production was received with unbounded applause, all concerned being called before the curtain. The cast:

Sinbad.....	Louise Essing
Count Maledetta Spaghetti.....	Herbert Gresham
Ninette.....	Ida Mullie
Snarleyow.....	Henry Norman
Fresco.....	Arthur Dunn
Angelo.....	Annie Dorte
Rafael.....	Babette Rodney
Nicolo.....	George Beane, Jr.
Maraschino.....	Fanny Daboll
Fiametta.....	Frankie Raymond
Zerlina.....	Bessie Lynch
Salamagundi.....	Topsy Penn
Cupid.....	Fanny York
Tuesday.....	Mr. Crawford
Wednesday.....	H. McKisson
Nelson.....	Master Pohl
Boatswain.....	Spencer Graue

A consideration of the work of individual members of the cast must be reserved for another time. The piece was greeted at Hooley's in The Last Word, with every demonstration of delight and pleasure. The same was true at the other theatres. The audiences have been large and fashionable. Same co. week of 12-20. A Straight Tip the force that James T. Powers exhibits his limited talents in, is having a fine run at the Columbia. Same week of 12-20.

Blue Jeans continues to draw large crowds to McVicker's, its mirth and buff saws making it worthy aside from the buzz.

At Havlin's Joe Woodruff in Only a Farmer's Daughter had a good week. The Way of the World week of 12-20.

Ben Frost's comedians found favor at Jacobs' Clark Street Theatre. An Irishman's Love week of 12-20.

Moss and Davies in the farce comedy, An Irishman's Love, had a good week at Jacobs' Academy. Fox's Novelty Co. week of 12-20.

The Alhambra was well filled during the week, the attraction being The Wages of Sin, with Adelaide Fife and her star, Stricken Blind.

Walter Hackett, an actor with an ambition for tragic parts, but who could try comedy, had a poor week at the Windsor.

Ben Leavitt will take a benefit June 14 at the Windsor, and the house will then close for the summer.

DENVER.

The theatres were pretty well attended week-end, because it was cool and the attractions good. The Taboo will close next month, but off and on there will appear some of the New York successes, which play the Hayman Friedman M. Court circuit during the summer. At present Roland Reed occupies the stage with his Little Mr. Your Wife, and judging from the impression the stay made on the opening night, it is very probable some money will be made. Twelve Temptations did very well week-end.

At the Broadway Theatre the season is approaching the end. Has it been a success? Mr. Leavitt says it has, and that he is going ahead. He said this when he was making the trouble with the owners a few weeks ago. The season was a success, and the owners are going to keep it. The season was a success, and the owners are going to keep it. The season was a success, and the owners are going to keep it.

There is a change at the Fifteenth Street Theatre. It was dark and rainy, except on Monday night, when the Maria Washington Memorial fund benefit was given. It proved to be a capital amateur performance, and one that the vast audience appreciated.

At Crawford's of the Crawford circuit, is in town with his wife.

KANSAS CITY.

The Bottom of the Sea was presented 10-12 at the Globe, and was witnessed by good-sized audiences. The co. was good and the submarine scenery excellent.

The Chimes of Normandy will be given 21 at the Coates by a local cast now being drilled by N. Du Shne Cloward.

Charles F. Thomas, associate manager of the Globe, has returned after spending a few weeks with old friends at Salem, O.

The negotiations between Mr. Henry the owner of the Windsor and Manager Crawford's Casino Opera Co. have been abandoned. Henry has commenced a new suit for possession and back rent. Meanwhile Manager Crawford holds the fort and continues to book for the Windsor.

The June races occur 23-25. Good attractions would draw well here then.

ST. LOUIS.

A change of bill was made at Schnader's Garden during the week, Ernando being given with the full strength of Seth Simonson's Casino Opera Co. in the cast. The performances were given in an even and very pleasing manner and the cast was a strong one. Telma Evans sang the title-role splendidly and wore some very handsome costumes. The part of Javotte was charmingly sung by Marietta Nash, while the Baroness made a very strong part of the Princess de Grampeur. The opera, owing to its hit, will be continued for another week, and will then be followed by The Gondoliers.

Uhrig's Cave opened its season 8 with the Spencer Opera Co. in Said Pasha. Manager McNeary made a happy selection in the co. for it is a very strong and capable one. At the Congo Room as Attie was a success, and possesses a fine voice and a pleasing appearance. Agnes Sherwood acted and sang the part of Serena cleverly. Mabel Baker made a very favorable impression. Will Rising, the tenor, acted and sang well. The rest of the co. did well and the show was a success. The costumes are rich and handsome. The opera will be continued two weeks, when Mikado will probably be given.

Very damp weather has prevailed for the past week, interfering somewhat with the attendance at both Schnader's Garden and Uhrig's Cave, although the attendance at both has been good.

A very severe rain and wind storm arose one evening during the performance at Schnader's Garden, but the pavilion is so large and secure that there was no excitement among the audience and the performance went on without any interruption.

Patti Stone, a St. Louis girl, who has played prima donna parts at Schnader's Garden in past seasons will sing prima donna commencing with the production of Gondoliers.

Frank Burrill, who has been manager of the San Francisco Tivoli, is here on his vacation.

The Saturday matinee at Schnader's Garden are becoming a popular feature of Manager Gschwend's Summer entertainments.

H. C. Taylor, formerly doorman at the Olympic Theatre, is officiating in the same capacity at Uhrig's Cave this season. It takes a man with chilled iron nerve to get by him without proper credentials.

There is a great deal of very pleasant rivalry between the two summer gardens. Both have good cos. and are doing a good business, that will increase when the weather becomes settled.

Sid Abel, whose home is in St. Louis, but who has been treasurer of the New York Opera Theatre the past season, is home on a visit for a few weeks. He will be a member of the Madison Square Co. next season.

Edgar Temple, who was last season a member of the Spencer Opera Co. at Schnader's Garden, is here for a few days in the interest of an insurance co.

Emma Dixon, a member of the Spencer Co. at Uhrig's Cave, is playing there for the fourth season. Miss Evans, prima donna of Schnader's Garden, has a beautiful Yorkshire terrier "Buddy" that has traveled over 2000 miles, and is a great pet with the members of the co.

The game of "Hearts" is a favorite game at Schnader's Garden, when rehearsals are not going on, and Manager Gschwend has arranged for the game.

Emily Seymour, of the Spencer Opera Co. is in the city, but is not taking part in Said Pasha.

PITTSBURG.

The gloom and darkness surrounding our theatres is now complete; not a ray of light is to be seen at any of the houses save Harris Theatre, which is to remain open all summer. The Magee Standard Dramatic Co. presented Ten Nights in a Bar-Room to fairly good houses 1-12. The Dantes 1-12. The first concert of the Morris Club, at Old City Hall, was a success. Wynken, Blynken and Nod, a Dutch lullaby, by Eugene Field, music by our townsman, Ethelbert Serrin, was rendered, and made a hit.

R. M. Gulick has gone East for a vacation, and to do a little odd looking for the Bijou.

J. J. Mott, who has been reported as having received several offers for his Little Recruit, which was produced last week.

Manager E. D. Wit, of the Grand, left for New York. He has some time which he has reserved to be filled in while news East.

Sid E. Ellis is spending a short time with his family in this city.

Phil Weiss, of the Bijou Orchestra, will play during the season and have charge of an orchestra at Cape May, while Sam Barlett, cornetist, late of the same orchestra, will tour his own at one of the Lake Champlain Summer resorts.

Harry Brown, who went to town with our old stock on a playing excursion, was in the studies towns. He and Lottie E. Vance will present a new production.

The University School of Dramatic Art are well along their nights at the Opera House commencing 12, presenting Merchant of Venice, Shakespeare's Comedy and others.

The Bijou Theatre has announced that they will begin their season early in August with Bobo Gayler as Sport McAllister.

A supplementary concert is to be given at the Hippodrome Theatre, to take up the deficit of the May Musical Festival.

George C. Jones is making himself during the summer a striking impression on the theatre-going community. One must be an invited guest before he can enjoy the exclusive party.

CORRESPONDENCE

ARKANSAS.

LITTLE ROCK. GREENWOOD PARK SUMMER THEATRE: The summer season opened here 1 with an opera co. of thirty-five voices, the opening piece being Ernando. The voices are above the average for summer co., and when here for a longer time, will meet with the full reward the management deserves. Bi-weekly changes will be the order the next opera being Cleopatra. The repertoire consists of a large number of the latest and most popular operas of the day.

CALIFORNIA.

WOODLAND. OPERA HOUSE: Verona Jarbeau in Starlight May 29. Hamlin's co. in The Fakir 1. Katie Emmett 17. ITEM: It is expected that the Opera House will be remodeled during the summer, making it one of the most commodious and comfortable theatres in the State.

LOS ANGELES. GRAND OPERA HOUSE: The Orls (amateurs) presented Caste 2 for the benefit of Manager Lehman, and that clever comedian's popularity was attested by a packed house. Katie Emmett in Waits of New York 1-6 to good business. The Lyceum co. in Men and Women 10-12. Los Angeles Theatre: Dark. John L. Sullivan in Horatius and William Hands 12-14. ITEMS: Ramsey, Moore, of Men and Women co., occupied a proscenium box at Manager Lehman's benefit. The Grand Opera House at Pasadena has changed hands and Messrs. D. H. Burke and Thad. Lowe, well-known youth capitalists of this city, will make their debut as managers. Frank Conant, for some years the popular treasurer of the Lyceum, but lately the circuit partner of H. C. Wyatt, has gone Eastward as manager of the George Cooper Fauntleroy co.

SACRAMENTO. CLUNY OPERA HOUSE: George Thatcher's Minstrels to good business May 29. A more satisfactory performance in the minstrel line has not been given in this city in many years. NEW MELROSEVILLE THEATRE: Verona Jarbeau in Starlight 1-12 to light business 28. Hamlin's co. in The Fakir 1, 2 to small audiences. ITEMS: George Thatcher's business in this State has been immense and the papers have been giving the co. most laudatory and well-deserved notices.

TULARE. LIBRARY HALL: George Cooper as Little Lord Fauntleroy 1 to fair business.

VISALIA. ARCADE HALL: Katie Emmett in Waits of New York 1 to splendid house 1.

COLORADO.

FUEBLO. GRAND OPERA HOUSE: The County Fair to the full capacity of the house 1, 2. The play was well presented, and the expectations of the audience fully realized.

LEADVILLE. TAHOE OPERA HOUSE: M. Fiedman's Uncle Tom's Cabin 1 to fair house. Gilmore's Twelve Temptations 1.

CONNECTICUT.

PUTNAM. ARCADE: Walter L. Main's Circus to large business at both performances 10. The parade and show were both fine.

GEORGIA.

BRUNSWICK. L'AROSE OPERA HOUSE: Willard Spencer's comic opera, The Little Tycoon, was given 2, 3 to crowded houses by amateur talent called from the ranks of our home leading society house and belles. The cast: General Knickerbocker, K. S. French, Violet, Helen McCreary, Dolly Dimpie, Annie L. Hine, Alvin Barry, W. T. Glover, Rufus Ready, W. H. Ferris, Miss Hurricane, Mrs. J. B. Wright, Lord Dolphin, N. D. Russell, Teddie, F. A. Dunn, Montgomery, Charles Boardley. All of the cast did their cleverest work and gave a fine performance. The performance being for a sweet charity's sake, your correspondent's credentials were left at home.

ILLINOIS.

STERLING. ACADEMY OF MUSIC: Zig Zag 10 to deservedly poor houses.

CHAMPAIGN. WALKER OPERA HOUSE: Holden's Comedy co. week ending 2 to good business at popular prices. This practically closes the season in regard to prices.

QUINCY. OPERA HOUSE: The Baldwin Melville Dramatic co. opened a week's engagement 1 to a packed house. The performance was far above the average popular-price co., that have appeared here. ITEMS: Since the new opera house project has fallen through, Mr. Doerr has decided to spend about \$2000 on improvements. Among the improvements will be stream lighting and electric lights, new scenery, elegant chairs, and the balcony will be remodeled. When the season opens the house will present a handsome appearance. Mr. Doerr has booked some fine attractions.

SPRINGFIELD. CHATTEAULTON'S OPERA HOUSE: The Baldwin-Melville co. closed a very successful week's engagement 1 to good-sized audiences at popular prices.

MORRISON. OPERA HOUSE: Amateurs presented Among the Breakers for the benefit of the Morrison Concert Band 1 to a crowded house. The programme, concluded with the musical farce entitled Hired, or Fired, written by Messrs. Samuel Meyer and C. F. Payne of this city. Miss Katherine Morrison sang several songs in her usual pleasing manner. As Cannon Beach, a stage manager, Mr. Meyer made a great hit. Messrs. Koda and Gray did several very clever songs and dances. ITEMS: Your correspondent had the pleasure of meeting C. L. Young, advance representative for Zig Zag co. He will go in advance of Hoyt and Thomas' A Trip to Chinatown next season.

PEORIA. THE GRAND: Sheriff Sheridan Comedy co. opened 1 for a season of six weeks at low prices, business good. Annie Burton joined the co. here to take a leading part. She made many friends, who attend nightly to see her. Annie Sheridan has also become very popular by her conscientious work. Nellie Lawrence is deserving of special mention for her specialty work. ITEMS: Lewis B. Wiley, who has long been manager of the Opera House, has retired from the management and will give all his attention to summer outdoor amusement and a large indoor museum. Mr. Gunther, of Chicago, has loaned him many war relics and other oddities to stock up with. Mr. Wiley has made a host of friends in the city who will win him success in his new venture. J. B. Barnes succeeds Mr. Wiley as manager of the Opera House. Laura Bellina was successful in her suit against the Andrews Brothers for back salary from last summer's engagement when they played here. Rumor has it that a prominent society lady will take the leading soprano part with the Summer opera co. that will appear at Sylvan Park this season.

DECATUR. GRAND OPERA HOUSE: The Distracted Household was presented 1 as a testimonial benefit to Giles Warren, of Decatur, who for several years past has studied for the stage at the Chicago Conservatory. His support was from Chicago and composed friends who have been on the road the past season. He was well received by large and fashionable audience. ITEMS: Gertrude Griswold is home since the Bostonians closed. Manager Haines will leave for New York to-day to book for the coming season. He is very proud of last season's record.

GALESBURG. NEW AUDITORIUM: Dark. OPERA HOUSE: Buchanan Comedy co. week of 1-12 to fair business. ITEMS: Marie Heath, the southern star, is in the city visiting her parents, as also Anna Wanda, a popular singer, who recently appeared at a matinee at the New York Lyceum Theatre. Miss Chappelle's father is the leading dry goods merchant here, and is very proud of his only daughter. Manager F. E. Belmont, of the New Auditorium, reports the following as among the attractions he has contracted for next season: Chicago Opera House spectacle, Rio, Blue Jeans, All the Comforts of Home, Two Old Comedies, Motley Mad, Jarbeau, Charity Ball, A Knotty Affair, The Burglar, Spider, and Fly, Red Fronty, Katie Emmett, Men and Women, Frank Dantes, George Martin, Katie Ross, Von Vanson, Dan, J. K. Emmett, Seaweed, Sheridan, Lottie Fair, St. Wilson's Widows and Twelve Temptations.

INDIANA.

INDIANAPOLIS. PARK THEATRE: Dark. Luck drew good houses despite the fact that it was in direct competition with Sells Brothers' circus, which exhibited here 8, 9 to crowds at cheap prices. Irish Luck is one of the many so-called farce comedies without plot and plenty of popular music and dancing. The co., which is fully able to do what is required in the play, is headed by Nellie Parker and Clem C. Magee, who are both good in their respective parts. The Park closes this week, and will reopen in August. ITEMS: Messrs. Dickson and Talbot have returned from New York where they were very successful in booking the strongest attractions for next season. This is the last week at the Park until August. Meanwhile this popular theatre will be entirely renovated and refurbished. The usual summer dullness attendant upon the closing of the theatrical season is upon us, and not even a Summer opera or attraction to vary the monotony.

NEW ALBANY. OPERA HOUSE: House dark for several weeks past. ITEMS: Merit Opera co. will present Katie Dean 12, 13. This promises to be the most fashionable event of the season as the co. has been in rehearsal here for some time. Kathleen Kerrigan, the Frank Mayo co., is spending the summer with her parents here. William T. Ford, business manager of Madame Janatsek co., returned home this week.

IOWA.

BURLINGTON. GRAND OPERA HOUSE: Spooner Comedy co. opened a week's engagement 1 in a play entitled Inez, a romance of Old Mexico, to an overflowing house at cheap prices. Performance good of its class, and well received. The dancing of little evil Spooner was exceptionally good and called forth repeated encores. Indications point to good business throughout the week. REPAIRS: Manager Chamberlin is having the dressing rooms refurnished, freshened up with paint and generally overhauled. Professional folk having occasion to use them next season will find them cosy and comfortable.

SIOUX CITY. PEAVEY GRAND OPERA HOUSE: Congratulations are in order to Manager Webster on the auspicious opening of his managerial career. Theodore Thomas' Orchestra 2 to S. R. O. W. A. Ready's Bottom of the Sea to big business 2. Our theatregoers seem very well pleased with the action of the owners of the house in the selection of Mr. Webster as manager.

BOONE. PEAVEY OPERA HOUSE: Annie Abbott, the Georgia beauty, 1 to good houses.

DES MOINES. GRAND OPERA HOUSE: Holden Comedy co. week of 1-12. FOSTER'S OPERA HOUSE: Bottom of the Sea was well received and did good business. Annie Abbott 1, 2 return engagement, to good business. CAPITAL CITY OPERA HOUSE: Spooner's Dramatic co. week of 1-12 to good business.

ITEMS: E. H. Macy came home for a two weeks' stay. He is hard at work making his new and elaborate in three acts entitled A Turkish Bath and has just signed James H. Bradburn, Ruth Torbett and George H. Kingsbury. Marie Heath has gone to her father's home in Galesburg, Ill. J. H. Harris' Nickel Plate Shows 10.

KANSAS.

TOPEKA. CRAWFORD'S OPERA HOUSE: The Limited Mail May 16 to one of the largest audiences of the season. The play is romantic and sensational, and the scenery was novel and quite ingenious. Mestayer Vaughn co. in a musical extravaganza called The Arab-Boy 1. There were quite a number of well-known people in the cast, and the performance was clever. The singing of Theresa Vaughn was a feature. GRAND OPERA HOUSE: The Festival Chorus, a local amateur musical organization, under the leadership of Professor J. F. Cravens, and assisted by Mrs. Malvo Rhodes, soprano; Mrs. Katherine L. Fisk, contralto; Whitney McBridge, tenor; and Arthur Beresford, basso, gave five concerts 2, 3. The attendance was very large, and the artistic and pecuniary success exceeded expectations. During one of the concerts some temporary staging for the chorists of 20 voices at the rear of the house gave way, and several of the young folks were hurt. Fortunately no lives were lost, but very serious injuries resulted. ANKARA: The Sells Brothers' Circus, which was to have opened here on the afternoon of 1, was delayed by a washout, but after tremendous labor managed to get here in time to get their tents up and parade in the afternoon and show in the evening. The tremendous floods that have poured from our skies for three weeks have made our streets oceans of mud. The circus wagons would have been unable to leave camp, and the show would have been a failure. The circus transported the show from the depot to the grounds and they were not aided by the herd of elephants. The sagacious beasts repeatedly lifted the wagons out of the mire and pulled them on to solid ground when the horses became worn out. The labor which the horses and men had to go through was unprecendented, many of the horses being literally worn out, and a number of the men resigned. The show canceled a Nebraska date and lay over till next day to rest and get in shape.

MAINE.

PORTLAND. LOUVER'S THEATRE: The opening of the summer season at this house with popular prices seems to have caught the public, and good sized audiences have been in attendance 1-12. Plot and Passion was well staged and drew good houses for four performances. The performance played a villainous character with ease and finish, and Mr. Phillips as the negro servant was very funny, his dancing making one of the hits of the piece. Max Freeman was a triple stage as the easy-going Kentuckian, and Miss Robert got all that was possible out of the ingratiating part of the heroine, Sarah Shawlow, a sweet, north-bred nightingale, was advertised for four productions, and about the only merit the piece possessed was the opportunity offered for Miss Robert to wear some pretty gowns. Annie Phillips was an attractive feature in the cast, and James Hall tried his best to reflect the gloom surrounding the piece by topical songs. But for the after-piece, that Rascal Tom, which afforded John Phillips an opportunity for some clever comedy, the performance would have fallen flat, indeed. Business good. ITEMS: Richard Golden is in town, having closed his season in Jed Prothy. He will now make more at Peak's Island, where he has been with a woman's heart, Frank, and William T. Powers in a Straight Tip. Two Sisters, Leopold's Comedy co., Brady's After Dark co., Annie Ward Tiffany and His Nibs the Baron. Manager Lothrop was in town 10, and declared that as is overrun with applications for time, but will only book the best standard attractions for next season. Chicago and Queen's Residence are on the stock co. list 1-12. William Jordan of Hoyt and Thomas, will summer here. Dr. George Lothrop states that THE DRAMATIC MIRROR has helped him greatly in securing the best of booking for the season of 1908-9. Mrs. Freeman and James Hall, who were rejected from the original list by the characters of E. P. O. 2 were made to resist the oddities showered upon them by the exacted Ruler and his cohorts who have evidently been well instructed of late from headquarters, and joined the Order here. The opposition against their so doing was not offered as to the Order of E. It was simply because of the treatment shown the original signers by those in authority, and Messrs. Freeman and Hall are the only ones in Lothrop's numerous cos. who have joined the Portland Lodge. The Actors' colony at Peak's Island is increasing. Charles Barringer would make a good leading man in place of Edwards, although Justin Page is equally good, and has won golden opinions for his work thus far. The season at Greenwood Gardens promises to be a success, although if the management are wise they will alternate an indoor entertainment with outside attractions hourly. Percy Melton's students will give us a taste of bird melodrama later on. Miss Robert is the best crowned woman in any of Lothrop's cos. Rockland offers small combinations unexceptional inducements from now until October. The Providence stock co. will be thoroughly reorganized. Lothrop's Theatre will be strictly a combination house next season.

BELFAST. OPERA HOUSE: Smith and Grady Comedy co. in repertoire 1-12. This co. composed of many good players from several first class organizations gave a list of entertainments at popular prices. Richard Smith, a member of this co. and a "Scarsport" boy well-known here, is making

wonderful advances in his profession. Frankie Carpenter dances in a most charming manner, and received merited applause at each appearance.

ROCKLAND. OPERA HOUSE: Nettie Morris' Pony and Dog show again pleased large audiences in two performances. Frost and Fandango open one week in repertoire at Parkville Hall, south and steadily closed their engagement here, with a presentation of the Shanghai to light business. The co's season has not been a pecuniary success. Gorman's Minstrels is.

MASSACHUSETTS.

CHELSEA. ACADEMY OF MUSIC: Lizzie Daly drew a good house and gave a very interesting performance. The house is now closed for the summer. Lenny Manager James B. Field serves his connection with the Academy of Music, after managing it for eighteen years. As manager of this theatre Mr. Field has been highly esteemed, and the proprietors all wish him great success in his future undertaking. During next season he will manage both opera houses at Lynn, Mass.

WALTHAM. PARK THEATRE: The season at the Park closed with Williams and Kelly's U and I to good business. The season just past has been, on the whole, a prosperous one, both for the house and the management. To the resident manager and the many who have visited us, I am under many obligations for courtesies received.

LYNN. GOSHIP: James B. Field will look after the interests of the Eastern Amusement Company of this city next season, taking the place of William Boynton, who has served them faithfully and well. Mr. Field comes well recommended, having had twenty years' experience as manager of the Academy of Music, Chelsea.

MICHIGAN.

ADRIAN. CROSWELL'S OPERA HOUSE: Clarence Holt, a fine young actor, who is a favorite here, drew large and fashionable audiences.

SAGINAW. ACADEMY OF MUSIC: The season at the Academy of Music, Saginaw, has been a very successful one. The house is now closed for the summer.

KALAMAZOO. ACADEMY OF MUSIC: The season at the Academy of Music, Kalamazoo, has been a very successful one. The house is now closed for the summer.

HILLSDALE. SUTTON'S OPERA HOUSE: Modern Theatre co. to fair business. The management of the house has again fallen to Robert Sutton. His many friends here wish him success.

MARQUETTE. CASINO OPERA HOUSE: The season at the Casino Opera House, Marquette, has been a very successful one. The house is now closed for the summer.

MINNESOTA.

ST. PAUL. METROPOLITAN OPERA HOUSE: The Wilbur Opera co. presented The Grand Duchess to a large audience and the performance was a most satisfactory one. Miss Kirwin made a dashing duchess and sang the part with the grace and spirit that is characteristic of all her performances.

WICHITA. ACADEMY OF MUSIC: The season at the Academy of Music, Wichita, has been a very successful one. The house is now closed for the summer.

WYOMING. ACADEMY OF MUSIC: The season at the Academy of Music, Wyoming, has been a very successful one. The house is now closed for the summer.

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very good. Master James Stewart deserves special mention as Tom Sawyer. —ITEM: T. S. Heffernan, son of F. S. Heffernan, the former manager, will have charge of the house next season. He is a young man of excellent business qualifications.

HAMMILL. OPERA HOUSE: Mr. and Mrs. F. S. Heffernan, who are visiting relatives in this city, filed the Opera House to its capacity. Mr. Morris appeared in Frederic Lemaire and The Old Musician, supported by his wife and local talent.

MONTANA. OPERA HOUSE: Roland Reed in Lend Me Your Wife and The Woman Hater. —ITEM: Light business. Kankana Miller Brothers to very poor business.

NEBRASKA. OPERA HOUSE: Elmer E. Vance's Limited Matt secured a fair share of patronage during the engagement May 25-26, with the usual Saturday matinee. This was followed by Kenton's Pathfinders in repertoire, at ten twenty-thirty and fifty, the prices being the first of the kind in the history of the theatre.

NEBRASKA CITY. ARENA: F. J. Taylor's Circus gave two performances to good business. Sells Brothers Circus.

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The thirty-fourth Summer season at this theatre opened very successfully. The company includes the following prominent people, and one can readily see that the patrons will have a series of performances equal, if not superior, to that of any previous season at the theatre.

COLUMBUS. METROPOLITAN OPERA HOUSE: Marriage Dramas, a series of tableaux, were again given by the Columbus Metropolitan Opera House.

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and ladies and gentlemen, and the company includes the following prominent people, and one can readily see that the patrons will have a series of performances equal, if not superior, to that of any previous season at the theatre.

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VIRGINIA.

LYNCHBURG. OPERA HOUSE: The World's Biograph, a small audience.

WASHINGTON.

SPOKANE FALLS. AUDITORIUM: Miller Bros. Biograph, a small audience.

TACOMA. TA OVA THEATRE: A Social Session, a small audience.

WISCONSIN.

LA CROSSE. THEATRE: The Edison Goodrich co. to large audiences, general satisfaction. This closes the season here. The Ringling Brothers Circus, which has been in the city for some time, is making a great success of the circus business.

WEST SUPERIOR. GRAND OPERA HOUSE: The County Fair was interesting, and amused a large audience.

MILWAUKEE. GOSHIP: All the theatres have closed their regular season. The season was the last of the year to close its doors, having completed a very successful season. The Ringling Brothers Circus, which has been in the city for some time, is making a great success of the circus business.

WYOMING. ACADEMY OF MUSIC: The season at the Academy of Music, Wyoming, has been a very successful one. The house is now closed for the summer.

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WYOMING. ACADEMY OF

POETRY AND BREAD AND BUTTER.

Once, as I was walking among the hills, I suddenly espied two young men approaching, one running after the other. As they came nearer, I perceived that the foremost was a sturdy youth, broad shouldered, deep-chested, with heavy muscles, a determined air, his clothes well worn, his hands begrimed and rough. His pursuer was of a wholly different make. His face was so girlish, his outline so delicate, his floating hair so bright and golden, his blue eyes so tender and wistful, and his torn garments so nondescript, that one might well wonder whether he were man or boy. As they came still nearer, I purposely looked off the narrow pathway. He who was ahead fell against me, and the other immediately caught up.

Then ensued a struggle, in which it was easy to see that the slenderly built youth, though by no means deficient in spirit and courage, would soon get worsted, but, at this point, I stepped between and interfered.

"What is the reason," I asked, "that you two, who are apparently about the same age, are at sword's point? Are you not brothers?"

"Brothers!" exclaimed the sturdy young man, in a tone of contempt. "Brothers!" he repeated, flinging upon the other a glance of scorn and derision. "I would let him alone. It is he who runs after me. I am an honest fellow, and work for my living."

"And the other," I inquired. "What does he do?"

"What he is doing now," replied the first, with the same contempt.

I glanced in the direction of his scornful finger. The slender youth, quite forgetful of the recent quarrel, was picking the wayside flowers, and would probably have gone on picking them, oblivious of all the world, but that a small flute he carried, dropped from an inside pocket, seeing which, he stuck the flowers in his buttonhole, and raising the flute to his lips, and seating himself on a rock in the sunshine, piped away, with the great sea stretched before him, and the greater ocean of the firmament giving splendid passage to the cloud-ships sailing there. My interest was greatly roused.

"Who are you?" I asked, turning to the sturdy young man.

"My name is Bread-and-Butter," he answered.

"And his?" I questioned, pointing to the piping boy.

"Oh! his is Poetry," and again the same look of contempt and derision sprang into the eyes of Bread-and-Butter, and almost destroyed, for a moment, the fine and genial curves of the mouth.

"And how is it that you are not friends? He seems a nice young man."

Bread-and-Butter almost laughed.

"We don't call him a man," he replied. "I never saw him do anything useful in all my life. I work."

"Eight hours a day?" I timidly interrupted.

"Oh! more than that," said Bread-and-Butter. "Seventeen hours sometimes. But he," pointing to the gold-haired lad again, "he doesn't know what work is. When I am at my anvil at six o'clock in the morning, he is putting buttercups under his chin, if he happens to be awake, which isn't likely. Never a penny does he earn, from one year's end to the other. He does nothing but sing and play and write trash."

"Has he no one to care for him?"

"Nobody that I ever saw. I've heard him speak of some one that he calls his Muse. I don't know where she lives."

"Is no one fond of him?"

"No one—except children."

"Well! That's something. But can't you find him some employment?"

The sturdy young man drew himself up and looked me square in the eye.

"I've enough to do to take care of myself," he answered. "I've a wife and baby. I'm a respectable citizen, I am. But he!"

Again Bread-and-Butter almost laughed as he watched his fragile antagonist breathing out futile melodies of which there was nobody to take any more note than of the spangled butterflies that played hide and seek amid the quivering ferns. "He's always running after me," continued the sturdy young man. "And in fact I do support him; but I want to be left sometimes to myself. This is a legal holiday, and that's the reason I am not at work. But every day's a holiday for him."

"But has he no pride—no spirit," I ventured, "that he should accept charity from you?"

Bread-and-Butter smiled.

"We don't call it 'charity,'" he returned. "We don't look at it exactly in that light. But the truth is he takes all he can get and gives nothing in return."

"Nothing?"

Bread-and-Butter hesitated for a moment. His eyes seemed filled with something like a tear. There was a tremble in his voice as he replied:

"A year ago my first child died. He was as pretty a little fellow as ever you did see. So cunning! It nearly broke his mother's

heart, and mine. We wanted to say something—something that we were feeling, and we couldn't, though we tried. But would you believe it, that boy there," (Poetry had thrown himself back on the rock, and was dinging his fingers into the air, catching them as they fell)—"that boy there, that hasn't a grain of sense in his composition, wrote us out a verse—twas only four lines long—but it said everything we were trying to say and couldn't, and we had it chiseled on the little fellow's tombstone."

Sweet silence filled the air, as for a few moments Bread-and-Butter looked kindly upon Poetry. The other caught the look, and, mistaking it for reconciliation, sprang toward him with a cry of joy. But at this, Bread-and-Butter's face hardened, and jumping away he ran rapidly down the winding slope. In a moment more pursuer and pursued were lost to view amid the winding hills, still maintaining that obstinate contest, which I suppose will end only with the world.

ALFRED EMMETT LANCASTER.

THE SOUL OF THE STAGE.

Every now and then we are informed by various authorities that the legitimate drama, or Shakespeare, is dead.

That the very spirit of the Bard is dead.

That the love of Shakespeare is dead.

That to indulge in Shakespearean art is death to the actor who tries it.

That Shakespeare is the synonym for debts, despair, death, or almost anything desperate with a great, big D.

Periodical attacks, both pleasant and serious, upon legitimate art, plays and actors come with the bloom of the dandelion.

Those who are able to defend the theory and the facts are the successful, who are silent and indifferent—for indifference is generally the consequence of success.

In view of the late articles in THE MIRROR pertinent to this subject, would it not be well to remind ourselves of a few points, liable to be forgotten by many?

Tragedy is, has always been, and will always be the life and soul of the stage, because tragedy means real love and hate.

The true tragedian is always the most successful of all actors in gaining lasting popularity and consequently—money.

The comedian rarely abides in his powers to the end. The tragedian is more valued toward the setting of his sun.

Thousands of comedies—good comedies—come up and die out in a decade. Tragedy cannot die.

One should never say "the legitimate does not draw," but one should say "certain actors do not draw in the legitimate."

I must repeat my words in an issue of THE MIRROR of January last. When the actor does not draw in "the legitimate," it is because the public does not know him, or, knowing him, does not care for him.

This is my defence for Shakespeare as a practical money-winner against the modern manager and press jugglery for dramatic mushrooms.

I say comedy does not draw, and tragedy does draw.

As a rule, the comedy that does draw is made to draw by furnishing it the best actors with faultless stage effects, added to gigantic management. The same comedy without any one or all these adjuncts would fail.

Even with perfect accessories comedies are short-lived.

Tragedy is rarely cast at all. With the exception of the work of two or three artists in a tragedy, it is usually ruined.

Tragedy is always poorly staged and seldom managed, and still it draws. With the least help it towers and stands as the strong oak above the useless underbrush.

But give tragedy all the aid you give to comedy and then it is as the sun to a star.

Tragedians return to the same places with the same plays for nearly half a century and continually strengthen their hold upon the public.

Comedians require new plays about every two years to keep in favor with the public.

Another serious prejudice against tragedy is its requirement for "star" actors of genius. Comedy only needs ordinary talent of a well-balanced company.

Therefore, managers fight against tragedy and favor comedy. The star actor receives the bulk of the profit in an enterprise of tragedy, while managers have the profits of an evenly paid company of comedians.

Tragedy seems to occupy a position on the stage relative to that of the dramatic profession in society.

Let any disaster fall on the actor, the whole world is upon him. Let failure occur to tragedy, and the whole profession seems to say "of course."

The argument comes up that no one cares for tragedy now-a-days.

This is a great mistake. Mr. Alfred Ayres said a true thing in reference to this in a recent number of THE MIRROR: "Whenever the actor appears who can play Shakespeare the public will throng to see him."

MARIE FRESCOTT.

THE DEADHEAD.

Speaking of the dead-head nuisance a prominent New York manager said to a Mirror man the other day:

"As far as the newspaper man is concerned I certainly do not share the common inclination to be chary of tickets when he asks for them. Some managers are very short-sighted in this respect and, unable to see beyond their noses, peddle the tickets out with very bad grace, as much as to say: 'I don't object, old man, but it's a good three dollars I'm giving you.'"

"Now that is a very foolish way to look at it. I've been a manager for over thirty years and perhaps I've given away to newspaper men and others over ten thousand dollars' worth of tickets. Some managers would reply to this that if their policy had been observed I should be ten thousand dollars richer to-day. I say no. Those ten thousand dollars were well invested, and doubtless brought me indirectly twenty thousand dollars' worth of additional business."

"If, for instance, I am doing maximum business what does fifty dollars more or less matter to me? Say that I give fifty dollars' worth of tickets away, and this at a moment when I'm actually turning people away from the box-office. For the loss of fifty dollars what do I gain? The good will of fifteen or twenty persons who can and will be useful to me in several ways. Of course, if business is slack I'm only too glad to be asked for tickets so that I can fill the house up with intelligent people."

"I am sometimes surprised at the picayune manner in which some managers give out passes. It does them no good. It is false economy, for my experience has been that it is better to be the friend of newspaper men than their enemy. They are but human like the rest of us, and if they feel themselves slighted they may make us feel it."

All of which is *non*, to the point of humor. The press-list is a courteous custom, but it involves no obligation that is not more than repaid by the courtesies extended to the theatres by the press. If managers were obliged to pay for their notices—of course, this does not include criticisms—published by the press, announcing and advertising their plans and chronicling their current attractions, there is scarcely one of the number that could meet the expense and keep his head above water.

CAUTION.—It is Joseph—not Herbert—Cawthorn who is engaged for comedy parts with Pat Rosa next season.

CRISP.—Emma Butler-Crisp was married to Harry A. Robinson at the Emmanuel Episcopal Church, Rockford, Ill., on June 4 by the Rev. Dean Peabody. Many presents were received by the couple. Miss Crisp was formerly a member of Sol Smith Russell's company.

SAMMIS.—Clark Sammis, the manager of Wilson and George Barrett and of Miss Eastlake, is rejoicing over the success he has had in booking the tours of his stars, with the assistance of his able lieutenant, Thomas E. Shea.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A SALT SEASON: New Whatcom, Wash., June 15, Anacortes 17, Snohomish 18, Puyallup 19, Centralia 20, Seattle 21, 22, Ellensburg 23, No. Yakima 24, Pendleton, Ore., 25, Walla Walla, Wash., 26, Spokane Falls 27, 28.
AN IRISHMAN'S LOVE: Chicago, Ill., June 8-27, Cincinnati 27, July 4.

AUGUSTIN DALEY: Chicago, Ill., June 8-27.

ACME THEATRE: Kent, O., June 15, 17, Richmond 18, Urbana 19, Oshtemo 20.

ANNE ARBOTH: Webster City, Ia., June 17, 18, Fort Dodge 19, 20, Albert Lea, Minn., 21, 22, Mankato 23, 24, Pipestone 25, 26.

A STRAIGHT TIP: Chicago, Ill., May 31— indefinite.

BALDWIN-MELVILLE: Dayton, O., June 1-20.

BULLER COMEDY: Hopkinton, Ia., June 17, 17, Delhi 18-20.

BELLE STEVENSON: Sackett's Harbor, N. Y., June 18-20.

BOTTOM OF THE SEA: Denver, Col., June 15-25, Cheyenne, Wyo., 26, Salt Lake City, Utah 27, 28, Ogden 29, 30, San Francisco, Cal., 31, July 4.

BLUE JEANS: Chicago, Ill., May 31— indefinite.

CAPITAL COMEDY: Rochester, Minn., June 1-20.

CORNER CROCKERY: Madison, Wis., June 16, Eau Claire 17, Chippewa Falls 18, Red Wing, 19, Mankato 20.

COUNTY FAIR: Lincoln, Neb., June 15, 16, Sioux City, Ia., 17, 18, Des Moines 19, 20.

CLARENCE E. BOLT: Cheboygan, Mich., June 15-20, Sault Ste. Marie 21-27.

RUNDIE GOODRICH: Chicago, Ill., June 15— indefinite.

ELFIN STAR COMEDY: Pulaski, Va., June 15-20, Tazewell, C. H., 21-27.

FLY-GERALD LEWIS: Georgetown, Col., June 15, 17, Silver Plume 18-20, Louisville 21, 22, Boulder 23, 24, George C. Stanley & Royal Pass, Los Angeles, Cal., June 15, 17, San Diego 18, Riverside 19, San Bernardino 20.

GAIETY THEATRE: Chase and Dickinson: Atlantic, Ia., June 15-20.

GRAT BAC: Greeley, Col., June 16, Cheyenne, Wyo., Rock Springs 17, Evanston 20.

GORMAN LILIPUTANS: San Francisco, Cal., June 8-17.

HOLDEN COMEDY: Des Moines, Ia., June 8-17.

HONEST HEARTS AND WILLING HANDS: Sacramento Cal., June 15, 16, Stockton 17, San Jose 18, Santa Cruz 19, Santa Rosa 20, Oakland 21, 22, 23.

OLYMPIA 19, Seattle 21, 22, Portland, Ore., 23-27, San Francisco, Cal., 27-31, July 4.

LIMITED MAIL: Carson, Nev., June 16, Reno 17, Sacramento, Cal., 18, 20, San Francisco 20-27.

MEN AND WOMEN: San Francisco, Cal., June 15-27, Oakland 28, 29, San Jose July 1, Stockton 2.

MAUD OWALDY: Childress, Tex., June 17.

MR. BARNES OF NEW YORK: Ogden, Utah, June 17, Salt Lake City 18-20, Denver, Col., 22-25.

MAY BLOSSOM: Harlem, N. Y., June 1-20.

NEWTON BEERS: Jamestown, N. Dak., June 16, Bemarck 17, Mandan 18, Glendive, Mont., 20, Miles City 19, Bozeman 21, Helena 22, 23.

ONLY A FARMER'S DAUGHTER: Cincinnati, O., June 1-20, Pittsburg, Pa., 21-25.

PAVILION THEATRE: Latona, Ont., June 16, Elmwood 17, Hanover 18, Pinkerton 19, Paisley 20.

ROBERT A. NEELY: Kansas City, Mo., June 15-20.

R. H. HARRIS: Winslow, Ariz., June 15-20.

ROBERT R. MANTILL: New York city May 25-June 20.

RAYMOND COMEDY: Canton, Ill., June 15-25.

RICHARD MAN-FIELD: New York city May 4— indefinite.

RUNNING WILD: Fargo, N. Dak., June 15-21.

ROBERT REED: Aspen, Col., June 16, Leadville, 17, Pueblo 18, Colorado Springs 19, 20.

SHENANDOAH: Denver, Col., June 15-25.

SWARTZ COMEDY: Fargo, N. Dak., June 15-20.

THE PARKER: San Francisco, Cal., June 1-20, Marysville 21, Portland, Ore., 22, Astoria 23, Olympia, Wash., 24, Tacoma July 1, 2, Seattle 1-4.

THE PAIR BOX: Chicago, Ill., May 24-June 26.

THESE TEMPTATIONS: Salt Lake City, Utah, June 15-17.

THE MERCHANT: New York city May 4— indefinite.

UNCLE TOM'S CABIN: Griswold, Wis., Osborn, O., 16.

WOMEN AGAINST WOMEN: New York city June 1-20.

WAY OF THE WORLD: Chicago, Ill., June 14-25.

OPERA AND CONCERT.

ANDREWS OPERA: Des Moines, Ia., June 15-27.

AMERICAN OPERA: Hinch's: Philadelphia, Pa., June 8— indefinite.

BENNETT MULLON OPERA: Cleveland, O., May 25— indefinite.

CASINO OPERA (Simmons): St. Louis, Mo., June 1— indefinite.

CARTON OPERA: Washington, D. C., May 31— indefinite.

DAWKINS AND GRANT CONCERT: Bloomington, Ill., June 15, 17.

DE WOLF HOPPER OPERA: New York city, May 4— indefinite.

DESHON OPERA: Houghton, Mich., June 16, 17, Hancock 18-20, Ishpeming 21-24, Negaunee 25-27.

DEUTY OPERA: Louisville, Ky., June 1-17.

ENGLISH GRAND OPERA: N. Y. city May 25— July 4.

GILFILLAN OPERA: Providence, R. I., June 8— indefinite.

GILMORE'S BAND: New York city May 30— indefinite.

IDEAL OPERA: Philadelphia, Pa., June 8— indefinite.

IDA MULLER OPERA: Richmond, Va., June 8— indefinite.

JAMISON CONCERT: Smithport, Pa., June 16, Eldred 17, Coudersport 18, Emporium 19, Du Bois 20.

JULES GRAY OPERA: Charleston, S. C., May 4— July 10.

MC CALL OPERA: New York city May 31— indefinite.

NASHVILLE STUDENTS (Wright's): Whitewater, Wis., June 15, Palmyra 17.

PAULINE HALL: Philadelphia, Pa., May 18— indefinite.

SPENCER OPERA: St. Louis, Mo., June 8— indefinite.

SHAW OPERA: Minneapolis, Minn., June 15— indefinite.

THOMPSON THOMAS CONCERT: Hartford, Conn., June 16.

WILBUR OPERA: St. Paul, Minn., May 31— indefinite.

VARIETY AND BURLESQUE.

BOSTON VARIETIES: Stevens' Palace, Wisc., June 16, Wadsworth 17-19, Hurley 20, 21.

CHARLE BURLESQUE: New York city June 1-20.

FOX BURLESQUE: Chicago, Ill., June 1-20.

PARSONS BURLESQUE: Harlem, N. Y., June 15-25.

TURNER'S BURLESQUE: Jersey City, N. J., June 15-20.

MINSTRELS.

GORMAN'S: Thomaston, Me., June 17, Rockland 18, Camden 19, Belfast 20.

THATCHER: Spokane Falls, Wash., June 16.

CIRCUSES.

ADAM FOREPAUGH'S: Chicago, Ill., June 15-27.

BARNUM BAILEY: Providence, R. I., June 15, Woonsocket 17, Fall River, Mass., 18, Brockton 19, New Bedford 20, Lowell 21, Concord, N. H., 22, Manchester 23, Lawrence, Mass., 24, Salem 25, Lynn 26.

GEARY'S: South Bend, Ind., June 1-20.

GILFILLAN AND CONNOR: Carthage, Costa Rica, C. A., June 15-27.

HUNTING: Pottsville, Pa., June 16.

HARRIS BROTHERS: Worcester, Mass., June 16.

KING AND FRANKLIN: Boston, Ia., June 20.

MAIN AND CO.: Montfield, W. Va., June 17, Petersburg 18, Franklin 19.

RINGLING BROTHERS: Walpole, N. Dak., June 17, Fargo 18, Crookston, Minn., 19, Grafton, N. Dak., 20, Grand Forks 21, Detroit City 22, Ferguson Falls 23.

SELL'S BROTHERS: Waverly, Ia., June 16, Ackley 17, Webster City 18, Storm Lake 19, Sioux City 20, Omaha, Neb., 21, Nebraska City 22.

SATTELLE: Medina, N. Y., June 15, 17.

VAN AMBURG: La Porte, Ind., June 16.

WALLACE AND CO.: Whitehall, N. Y., June 16, Ticonderoga 17.

WALTER L. WARD: Plymouth, Mass., June 16.

WILLIAM SEEL: Arcadia, O., June 16, Springfield 18, 20.

WHITNEY: Green Spring, O., June 16, Republic 17, Bloomville 18, Attica 19.

WASHBURN AND ARINGTON: Oswego, N. Y., June 16, Baldwinsville 17, Cortland 18.

VERRELL BROTHERS: Farmington, Ill., June 17.

MISCELLANEOUS.

HEWITT MUSEETS: Geneva, Neb., June 16, Albion 17, 18.

JANU DEWITT MILLER: Ottawa, Kans., June 18, Washington, D. C., 27-29, Crete, Neb., July 2-3.

NELIE MORRIS' EQUINES: Swanton, Vt., June 16, 17, St. Albans 18, 19.

PAWNEE BILL'S WILD WEST: Shenandoah, Pa., June 20.

RENO: Farmer Village, N. Y., June 17, Sheldrake 18, Union Springs 19.

SKEILL BROTHERS' MUSEUM: Montreal, P. Q., June 1-20.

W. C. COLE'S ROLLING PALACES: Beaver Falls,

REFLECTIONS.

Arrangements for establishing the home for actors' orphans is to be devised by A. M. Palmer and Louis Aldrich, who have been appointed a special committee for that purpose by the Actors' Fund.

FRANK MAYO has been in town since the middle of last week, having come from Canton, Pa., to take part in the open-air performance of *As You Like It* at Castle Point.

In connection with the recent attack upon George Paxton at Jamaica, L. I., the newspapers have made the important discovery that he is the grandson of the late Sir Joseph Paxton, of Dorsetshire, England.

MARIE T. FROHMAN and her company will go over to Asbury Park on Aug. 25 to present their plays for the benefit of the *Evening World's* Sick Babies' Fund.

FRANK D. WATERMAN, assistant manager of the Arcade Opera House, Kankakee, Ill., will be in New York about June 21 to complete the bookings for that house.

THERE is no truth in the report that the piano virtuoso, Alfred Greenfield, will not appear in this country next season. He will be heard in New York about Oct. 20.

A NUMBER of companies have already begun rehearsing in the theatre attached to the Frohman Exchange.

JOHN A. HOLLAND has been re-engaged by Ethie Ellsler. He has gone to Manchester, N. H., for a Summer's rest.

JOHN FITZROY has been engaged by Nellie McHenry for *A Night at the Circus*.

C. W. KING will make the Pacific slope tour with the Lyceum company. Mr. King left on Saturday for Cleveland, and will meet the company in Pittsburgh.

AFTER the long engagement of the Francis Wilson Opera company at the Broadway Theatre next season, it will make an extended tour of the Pacific coast under the management of Al. Hayman, beginning at the Baldwin Theatre, San Francisco. The company of one hundred or more people will travel directly from New York to Frisco on a special train.

FLORENCE ETHEL, the child actress, and Eugene Jepson, who has played characters in all sorts of plays, from Shakespeare to Denham Thompson's *Two Sisters*, have been engaged by Augustin Daly for his stock company. Mr. Jepson, by the way, is one of the best story tellers in the profession.

KYRLE BELLEVILLE will hear with genuine sorrow of the death of Henry Edwards. The two were great friends when they were both members of the Wallack company, and had a habit of supping after the play at Delmonico's.

REHEARSALS of Marie Hubert Frohman's company will begin on Aug. 1 at Stamford, Conn.

HENRY MILLER has been suffering the troubles and tribulations of "moving."

CHARLES TOWERS and Tom Hall, who were in turn the dramatic critics of the late *Continental*, were responsible for the gags appropriate to the West Point cadets, which were introduced in Wang last week.

AUGUSTUS PIERCE made an unexpected trip to town last week. He remained at his office a day and was out-of-town again before any one knew of his advent.

A DRAMA depicting an incident in the life of Dante will be produced by Joseph Haworth next season. The author is Esy Williams of New Orleans. Another one-act piece from the same pen entitled *Parliassino*, will be played by Mr. Haworth, with Fechter's version of *Ruy Blas*.

TOWN about is fair play. According to Current Report, Joseph Arthur has found an opportunity to repay A. C. Wheeler for Mr. Wheeler's work on *The Still Alarm*. Mr. Arthur—according to the aforesaid Current Report—has read the MS. of a play by Mr. Wheeler and has made marginal suggestions for stage business and details. As it is quite possible that Harry Lacy will appear in the play, Mr. Arthur may be also conferring a favor on his ex-partner.

It is amusing to note the "news" paragraphs concerning theatrical matters that appear in the daily papers of this town. *The Evening World* last week disclosed the plays that Modjeska will appear in the coming season. *The Mirror* gave the information last month. Another paper has just told all about Agnes Huntington and Fanny Davenport's plans, and still another tells its readers what Stuart Robson will do on the stage next fall. The readers of *The Mirror* knew all this six weeks ago.

R. M. GULICK, the proprietor of the Bijou Theatre, Pittsburgh, Pa., and Samuel M. Dawson, Mr. Gulick's business manager, are in New York with an eye to clever companies for their theatre.

FRANK DANIELS has opened his Summer home at Rye, and vacillates between there and the Coleman House in town.

JAMES T. FIELDS, the former manager of the Chelsea Academy of Music at Chelsea, Mass., has leased a theatre at Lynn, Mass.

FREDERICK GILES, the press agent of the Bijou and Fourteenth Street Theatres, will remain in town during the absence of his chief.

The building regulations in London are such that Agnes Huntington's theatre will not be completed for more than a year. According to an interview with her manager, Marcus Mayer, published in *The Mirror* last month, Miss Huntington will accordingly return to America this coming season.

THE next season of the Boston Museum, according to a telegram received in this city, will begin with the production of a new play by Henry G. Carleton. It is called *Ve Earle Trouble*, a Romance of '76, and the plot deals with events in the American Revolution.

W. F. CROSSLEY is booking *Oh, What a Night!* for an extended tour of eighty-six weeks. The route begins in Ohio in August and extends to the Pacific coast, returning in July to Kansas City. At that place the regular season for '92 will open. Mr. Crossley says that his farce-comedy is as good as any.

THE New York and Chicago Baseball Clubs saw *The Tar and the Tartar* on Friday night, Wang on Saturday night, and *The Merchant* on Monday night.

E. E. RICE writes from Australia that Evangeline has made a distinct success there. When he has made enough money Mr. Rice will return to America and spring another production on the expectant public.

E. D. STAIR'S *Barrel of Money* company next season will include Jessie West, Sydney Haven, Grace Carrington, Belle Byrne, Walter Perkins, Frederic Powers, Ralph Stuart, Frank Cotton, Al. H. Bailey, J. C. Cowman, the Thaler Tyrolean Quartette, H. J. Sechrist, leader. Mr. Stair, having booked his season solid, left on Monday to spend the Summer at Weston, O. Rehearsals will begin at Mr. Clemens, Mich., on Aug. 1.

W. S. CLEVELAND writes that his Consolidated Minstrels are new in every sense of the word. There are new comedians, vocalists, dances, specialists, and electrical and mechanical effects. Mr. Cleveland adds that he has no "old favorites."

For Carroll Johnson's Gossom company the following engagements have been made: W. D. Stone, M. E. Heisey, J. A. Daly, Hugh J. Ward and Annie Mortimer. There are still several positions to be filled.

JACOB LITTE telegraphs that he has secured all rights to *The Ensign*, and that negotiations are pending for a New York production of the play.

JOHNSTON McFADEN has signed with Bertram and Willard to go in advance of Henry Chanfrau in *Kit*.

PATTI ROSA is summering at Chicago in her pretty West Side flat. Her next season will begin late in August with the production of Charles T. Vincent's new play, *Dolly Varden*. The title-character is a young American girl, transplanted to England, where she becomes a member of a curate's household. Miss Rosa's route is virtually complete. She will, as usual, play South and West.

CAROLINE HILL, May Waldron, H. Deane, Joseph Carni, J. E. Dodson and H. Cathcart were passengers on the Inman steamship *City of Richmond*, which had a narrow escape from fire while a few hundred miles from the Irish coast. Caroline Hill cabled Herbert Kelcey yesterday that she was safe. Louis Massen and wife who were to have sailed on the vessel changed their minds at the last moment.

M. REIS, of Wagner and Reis, is back in the city after a brief trip to Pennsylvania. He reports that improvements are progressing rapidly at almost all the theatres of his circuit, and that the houses will be in fine condition the coming season.

NELLIE M. HENRY's *A Night at the Circus* company will include Genevieve Reynolds, Helen Harrington, John Gilroy and Joe McKinley. Miss Harrington was with Corinne last season. Mr. Gilroy is the dancer who made a hit with *The Fakir*. The advance work for the company will be done by J. E. McDonough.

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Mr. A. Roig is no longer Business Manager for Mrs. D. Bidwell's New Orleans Theatres. All correspondence pertaining to said theatres should be addressed to the undersigned, Pass Christian, Miss., or Academy of Music, New Orleans, La., **MRS. D. BIDWELL.** or Klaw & Erlanger, 25 W. 34th St.

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On and after June 17th, Mr. H. C. Noyan, ceases to be Manager of the Broadway Theatre, Norwich, Conn. All communications pertaining to the above theatre address **CHAS. E. CASE.** Manager Broadway Theatre, Norwich, Conn.

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